

DUKE UNIVERSITY LIBRARIES

Vol. 5, no. 1

Fall, 1991



Many visitors to the Library are fascinated by its collection of miniature books.

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Professor's Department _____

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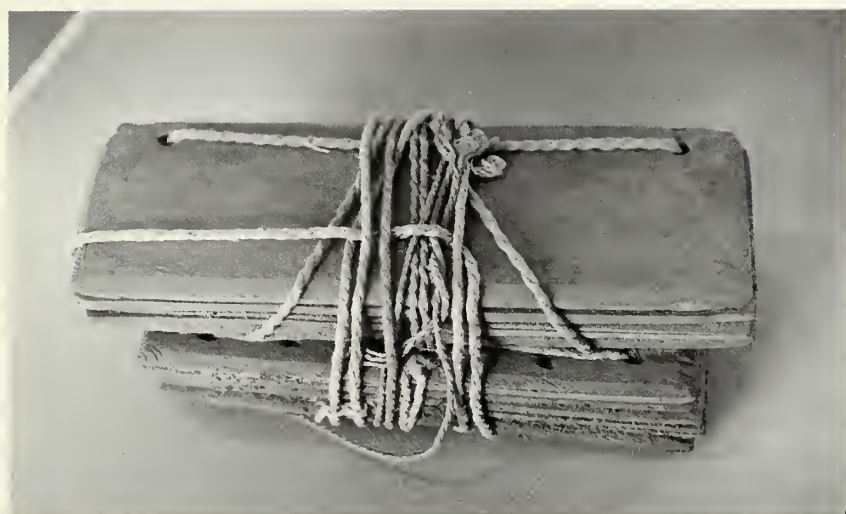
DUKE UNIVERSITY LIBRARIES

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This tiny book with its slipcase is just a bit larger than a dime. p.2.



Students and faculty at the American Dance Festival are frequent library patrons. p.4.



Wooden notebooks from the Dakhleh Oasis bound and tied together with string. p. 8.

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MINIATURE BOOKS

JOHN L. SHARPE III

ACADEMIC LIBRARIAN FOR

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Every collection of rare books has a few that are called miniatures. In cataloguing terms, "miniature" means "any book that measures less than ten centimeters," or, just a fraction under four inches. In the Dalton Room of the rare book collection are two shelves of some 200 of these remarkable pieces which cause visitors to gasp and point, with remarks like "Aren't they cute!" "How did they make them so tiny?" "Tiny" they are, "cute" maybe, but certainly testimony to the art of printing and binding.

In recent years the manufacturing of miniature books has been more out of curiosity than utility. For example, the smallest book in the world is a microscopic version of Lincoln's Gettysburg Address, printed in 1965 by the Toppa Printing Company of Tokyo. It's just 11/16 in. square. The page height is barely 9/64 in. It was produced more as a tribute to technology than to scholarship. It is the result of a new micro printing process which employs an ultra-high resolution lens that takes a camera proof of a phototype set of the original. The finished product, bound in green, gold-tooled leather, contains eleven pages with approximately forty-five words to the page. (The Duke collection does not have a copy of this tour-de-force of microphotographic typesetting.) This miniature curiosity serves as clever publicity for high resolution printing cameras.

Miniature books, or rather should

we say, books in miniature format, were produced nearly 500 years ago by scribes, primarily to make them portable. Those most likely to be carried about were religious books. An example of such a book was one of the items in the sale at Sotheby's on June 13th of this year — the last, and also the "least" in the catalogue of that sale. It is a Latin Book of Hours of French origin from the early 1500s. It has ninety-two leaves, eight full-page pictures, and is bound in French black morocco. It measures only 1 1/2 in. tall and 1/2 in. wide! And it's not unique. There exist a number of religious manuscript books of that size, and some even smaller.

When the manuscript book was replaced by the printed book, the small format was particularly useful for those who wanted to carry their reading matter with them. Hymn and prayer books and Bibles in English, Greek, and Latin were the most numerous.

The Duke collection of miniatures grew rather by accident than by design and more from gift than from purchase. It does contain those that were purposefully acquired, however; a recent purchase, and deliberate at that, is an early edition of the Greek text of the New Testament. It was not purchased because of its size, but rather, because of its text. This little Testament, containing 571 very thin pages, measures only 3 in. tall and 2 1/2 in. wide. On each page are forty lines of text, with the scripture divided into verses and numbered. It is in a French binding of red gilt morocco with all edges gilded. It is a remarkable example of type casting, type setting, printing, and binding from the press of Joannis Iannoui in Sedan in northern France in 1628.

The smallest among the collection of Duke pieces is "The Lord's Prayer" printed with movable type in seven

versions and six languages. Bound in gold blocked leather, it is only .678 mm. tall by .609 mm. wide and .284 mm. thick. It is kept in a small lucite case in an enclosed cavity about the size of a small (!) watch crystal. It was distributed in 1950 by the International Gutenberg Society to commemorate the 500th anniversary of the invention of printing from movable type.

Small formats fall into several categories. First, are the religious books, like the manuscript of the little *Book of Hours* recently sold at Sotheby's. They are represented in the Duke collection by a number of tiny hymnals. Two examples are "A Collection of Hymns for the use of Wesleyan-Methodist Sunday-Schools" printed in London in 1841 and just under 10 cm., and "Pious Reflections for every Day of the Month," translated from the French of Fenelon and printed in Boston in 1803, also just short of 10 cm. In addition to the hymns in the collection is John Wesley's "Christian Instruction" printed in Bristol in 1766, of 101 pages, along with his "Instruction for Children" also published in Bristol during the year following. My personal favorite is "Holy Bible. Contains over 220 pages of the New Testament of our Lord Jesus Christ," printed in Cincinnati at some unknown date, and measuring a short 36 mm. It is held together by a staple only 11 mm. wide — 1/3 the height of the entire book!

A second group that seems to favor the palm-size format are dictionaries — like those which appeared in the "Lilliput" series. They come equipped with a fore edge flap with a snap to keep them closed. There are a number of them: English-French, English-Spanish, Latin-English. A fine example is the work by David Bryce and Sons,

Publishers, issued in Glasgow in 1893, and called "The Smallest English Dictionary in the World...." Only 27 mm. tall, it was issued in a metal case that is only 34 mm. tall, with a magnifying glass in the front section.

Composing a third group are the small books that accompanied travellers who were cramped for space but wanted the luxury of taking along their library, or at least some of their favorite authors. Many publishers sought to satisfy these early travellers' needs with small formats. In about 1827 one publisher named Jones even issued his Travelling Library of English Classics set in a folding case that could be locked en route. Although Duke does not have that particular work, it does have a number of examples, such as Homer's *Iliad* and *Odyssey* in Greek by the important English printer William Pickering. In 1831 he issued each volume in a leather gilt binding, boxed.

In this third group Duke has some other interesting representatives — and some quite early. The earliest is the *Works* of Sallust, printed by Plantin in Leiden in 1591. Two volumes of Sir Thomas More's "Utopia" are part of the collection. The one printed by Ioann. Janssonius in Amsterdam in 1631 is bound in full parchment over board; the other, printed by W. Hall in Oxford in 1663, is bound in blind-tooled leather. Not to be overlooked is the vellum bound edition of the poetry of the Scot George Buchanan, issued by Elzevir in Leyden in 1628.

Finally, there are those titles which are mere curiosities, like Faulkner's "A Rose for Emily" in German printed by Diogenes in Zurich; Dwight D. Eisenhower's "Inaugural Address" in full tan leather issued by Achille J. St. Onge of Worcester, Mass. in 1965; and

Cordell Hull's "War and Human Freedom," a speech broadcast on the radio on July 23, 1942, and issued from the Government Printing Office in English, Afrikaans, Arabic, Dutch, Greek, Hebrew, Portuguese, and Urdu — at least those are all the editions in this format that Duke has.

Minatures serve a useful purpose, both to the reading public and to the craft of printing and binding. Most of us carry around a little black book to keep appointments or a list of addresses and telephone numbers. Most of them are under 10 cm. and would therefore qualify as a miniature according to our definition. They serve a useful purpose as travelling companions, for example. And their history goes back into the period before printing with movable type.

The achievement of printers like Didot in France and Pickering in England was their ability to cut and set small type. The smallest type that was ever cut seems to be the "fly's eye type" which Didot used in 1827. It's

only 2 points high. Since a great number of books are printed in 10-point type, you have only to divide by five in order to understand the compositor's arduous task and the proofreader's nightmare.

Miniature books have always enthralled visitors to our collection, and rightly so. They are extraordinary specimens of workmanship on a small scale: the cutting and casting the type, the special and careful preparation of ink that will not clog, the production of high quality paper that will serve both the ink and the type and the aesthetics of the whole work, from illustrations to binding. Miniature books are a tribute to printing craftsmen who value the book, whatever the size. ☞

Although they look like books for dollhouses, the miniature books in this selection from the Rare Book Room actually contain printed text that can be read with the aid of a magnifying glass. They range in height from .678 mm to 97 mm.



SUMMERTIME LIBRARY PATRONS



Most Duke undergraduates are probably too involved with summer activities at home to give a thought to the library and who, if anyone, may be using it in their absence. The library, however, does serve a wide variety of people during the summer. In addition to the students in the two summer sessions, graduate students working on their papers, and faculty, the library serves several programs that are on campus only during the summer months. Among those are participants in the American Dance Festival, a program of the Dana Foundation, and the TIP program, as well as NEH fellows.

AMERICAN DANCE FESTIVAL

With 300 students from all over the world, and a faculty of 50, the American Dance Festival first took over the sprawling green lawns and studios, offices, and dormitories of the Duke University campus in the summer of 1978. The Festival had its beginning as the Bennington (VT) School of the Dance in 1934. After World War II, the Festival moved to Connecticut College where it remained until moving to Durham. By the time it arrived in Durham, the curriculum had expanded to include classes in dance medicine, the body therapies, and dance video, as well as repertory, composition, and all the major modern dance techniques. The syllabus also included professional workshops in dance criticism, teaching, and medicine and dance.

Performances by professional dance companies — from the most experimental to the most established — remain at the heart of the Festival. Since its founding almost sixty years

ago, ADF has been the scene of over 300 premieres by artists ranging from Martha Graham to Merce Cunningham, to Jose Limon, to Paul Taylor, to Erick Hawkins, Alvin Ailey, Twyla Tharp, Pilobolus, Laura Dean, Meredith Monk, Bill T. Jones and Arnie Zane. It has commissioned works from the major modern giants and encouraged talent through programs like its Young Choreographers and Composers in Residence Program and its Emerging Generation Program.

Risk-taking is second nature to the ADF, and the 1980s were marked by its trailblazing work on a global scale. As international recognition of American modern dance grew and American artists found themselves as models for foreign dance artists, the Festival assumed a more active international role. Through its rich, natural resources it provided artistic stimulation and guidance to dance communities outside the United States, while at home it provided American audiences with the chance to see the work of foreign dance companies. The ADF is currently involved in collaborative projects with China, Korea, Argentina, India, Venezuela, Soweto, Zaire, and the USSR.

Between their dancing, exercising, teaching, and learning, several participants of the ADF find time to use the Lilly Library. One of the library's most faithful summer patrons has been Carman Moore of New York City. In describing his use of the library, Moore acknowledges that, "The Lilly Library is my second home after the New York Public."

Moore is a composer and conductor with a broad stylistic background. Among his commissioned orchestral performances have been *Wildfires and Field Songs* for the New York Philharmonic, *Gospel Fuse* for the San

Francisco Orchestra and *Hit: A Concerto for Percussion and Orchestra* for the Rochester Philharmonic. His dance scores include the music for *Goddess of the Waters*, choreographed by Alvin Ailey for the Ballet Company of La Scala in Milan, *Catwalk* for the New York City Ballet, *Memories* for Anna Sokolow, *Salon* for the Bucket Dance Co., *Urban Rituals* for Ruby Shang, and three scores for the Donald Byrd Dance Ensemble: *They Tried to Touch/A Critical Response* (1986), *The Rehearsal* (1987) and *Tryptich* (1989).

Moore's ADF scores include *The Mourning Kiss* (1990) with choreography by Susana Tambutti and video by Doug Rosenberg and the 1991 world premiere of Mark Dendy's *Bugs of Durham: Are We Going Somewhere?* His score to a PBS documentary on the Apollo astronauts, *The Other Side of the Moon*, was aired nationally on July 19, 1989. In August 1991 his score for a new work commissioned by the Cleo Parker Robinson Dance Company will be presented at the Lincoln Center Out-of-Doors Festival, and in February 1992 the Kennedy Center will present the world premiere of his *Mass for the 21st Century*.

Moore comes to the ADF each year because, "I love what I do here!" Co-director of the Young Choreographers and Composers in Residence Program, he also teaches "Music for Choreographers," a course he initiated last year. He teaches his students (eight this summer, fifteen last summer) to compose music and choreograph it. He hopes to expand the course, calling it "Music and Dance: History and Form," and make it strongly recommended for choreographers.

Moore, who worked at the Inquiry Dept. of the New York Public Library for three years, uses the Lilly Library both for research and for recreational reading. While he was composing his *Mass for the 21st Century*, he consulted the Lilly's Time-Life Series, *This*



Fabulous Century, and various other reference works to gain background information for the piece. He looks to Lilly for lighter reading, as well, "to keep my mind fresh — to take a trip away from the here and now." And, he notes, "I love its air conditioning."

DANA FOUNDATION

Each summer, Duke University hosts about thirty students from five historically black colleges and universities: Hampton University, Morehouse College, Spelman College, Tuskegee University, and Xavier University. These students are participating in the Dana Foundation's "Preparing Minorities for Academic Careers" (PMAC) program. The program was designed to allow black

college students to experience the pluses and minuses of an academic career, to reduce the financial barriers that might discourage them from making such a consideration, and to help smooth the students' transition to graduate school.

The students come to Duke during the summer between their junior and senior years. During the program they serve as an apprentice to a faculty member in either teaching or research; as seniors, they reverse their focus, concentrating on teaching if the junior year program emphasized research, or vice versa.

The interests of this year's group were indeed varied: English, mass communications, fine arts, political science, mathematics, physics,

psychology, economics, biology, sociology, history, music, and visual arts.

The Duke Libraries participate throughout the program, attending the opening and closing sessions for students, conducting two full-scale bibliographic instruction sessions for all students, and offering one-on-one assistance to each participant as necessary. The students were encouraged to ask as many questions as possible to make full use of the wide range of library services available.

"The real challenge", says Rich Hines, Perkins Libraries' summer coordinator of bibliographic instruction, "is to get the students 100

The Paul Taylor Dance Company, one of many that give annual performances at the American Dance Festival.



TIP students in the classroom

percent in touch with our collection and the mechanics of the Perkins Library system as soon as possible. They are only here for a little more than a month, and in that time they have a lot to accomplish. What makes our involvement with the program especially fun is the challenge provided by the wide variety of interests and strong dedication on the part of the participants. I found their enthusiasm totally infectious."

TALENT IDENTIFICATION PROGRAM

The Talent Identification Program, otherwise known as TIP, is a non-profit educational organization founded at Duke in 1980. TIP recognizes that the future of our nation depends on the cultivation of talented youth, our most valuable intellectual resource.

TIP regularly administers five educational programs for youth: the

Summer Residential Program, the PreCollege Program, TIP Scholar Weekends, the International Summer Residential Programs, and the Learn On Your Own Program.

To identify talented youth for its programs, the TIP office conducts a talent search in the following sixteen states: Alabama, Arkansas, Florida, Georgia, Iowa, Kansas, Kentucky, Louisiana, Mississippi, Missouri, Nebraska, North Carolina, Oklahoma, South Carolina, Tennessee, and Texas.

The TIP Program with the greatest impact on the library is its Summer Residential Program, which is open to students who have completed grades 7, 8, 9, or 10. Students qualify for the program by achieving specific minimum scores on the SAT or ACT exams. The Summer Residential Program offers participants the opportunity to learn highly challenging material at a rate commensurate with their abilities. Students select a single course from a wide variety of offerings during two sessions. Classes meet six hours per day, Monday through Friday, and three hours on Saturday.

The TIP instructors are a talented

and diverse group of people who are members of university faculties, outstanding teachers from secondary schools, or advanced graduate students experienced in teaching academically gifted students. Most classroom and all residential facilities are located on the East Campus. Intensive science courses are also offered each term on Duke's West Campus and at Duke's Marine Lab in Beaufort, North Carolina.

The courses offered during the summer of 1991 are listed below.

Tip Courses, 1991

American History: Fads and Fading
Dreams: America Between the Wars
Architecture
Astronomy
Behavioral Ecology (given at the Marine Laboratory)
Bio-Ethics and Scientific Discovery
Chemistry
Chinese I
Coastal Ecology (given at the Marine Laboratory)
Computer Science
Economics
Engineering Problems
French I
German I
Great Works of the South
History: Conflict and Power in the Third World
International Relations
Japanese I
Latin I
Law and Literature
Mathematical Problem Solving
People and Power
Philosophy
Physics
Physiological Ecology (given at the Marine Laboratory)
Precalculus Mathematics
Sequence

Satire: Social Commentary for a Changing World
The Roman World
Russian I
Southern Literature
Words That Matter: The Art of Oral Interpretation
World Issues: A Geographical Analysis
Writing and Literary Experience

Students in the TIP Summer Residential Program are frequent visitors to the library. They consult the catalogs, search the databases on CD, and use the computer clusters. They are energetic, enthusiastic, and excited about being at Duke. The following description of two of the students who attended the first TIP session is illustrative of those who attend the program.

Though they plan on very different careers (one a doctor, the other a dancer, musician, or writer), they both love literature and writing. And they both were thrilled to be part of the 1991 TIP program. Molly Meredith, a rising 10th grader from Shippensburg, PA, and Jane Carr, a rising 8th grader from Memphis, were busy at work in the library on July 17, just days away from the end of the first TIP session.

Both girls were putting the finishing touches on research papers for their course in Southern literature. The research paper was the culmination of the class, in which they had already written several shorter essays.

Meredith, who plans to become a doctor, had chosen to write on Faulkner. In her paper she was comparing and contrasting reactions to death in Faulkner's "A Rose for Emily." Carr had focused on Flannery O'Connor, comparing her to Julian's mother in O'Connor's story, "Everything That Rises Must Converge."

While working on their papers, both Carr and Meredith consulted the library's card and online catalogs (they

preferred the online version) to look for critical works on Faulkner and O'Connor. They also used books from the Perkins collection.

When asked to compare the structure and level of difficulty of the TIP course with courses she had completed in her home school, Meredith said, "It's more challenging." Carr added, "I like it better because it's less structured; there's more freedom." Both were excited and enthusiastic about their experience in the TIP program, and sad that their stay at Duke would soon be over. "We love it; it's really great," they both agreed.

NATIONAL ENDOWMENT FOR THE HUMANITIES SEMINARS

The scholars in the National Endowment for the Humanities Seminars, which are held on Duke's campus every summer, approached the library enthusiastically. The thirty-six scholars from various parts of the United States and Germany came to study for six to seven weeks and to take advantage of the resources that Duke provides.

Twenty-five of the scholars attended a seminar entitled "Marguerite of Navarre and Rabelais: Perspectives on their Times," conducted by Marcel Tetel of the Romance Languages Department and held in the Breedlove Room of Perkins Library from June 24 through August 3. When not in class, the scholars were searching online databases, looking at various periodicals and newspapers, perusing the book collections, or studying in their assigned carrels.

Both Ralph Vitello of Pennsylvania and Laurel Hendrix of California found the books about the English Renaissance the most useful during their time here, and they both exclaimed that they found everything that they needed, plus some surprises. Hendrix said that she also used the Rare Books Collection to study historic emblems, and she received some books from the Lilly Library through a library courier service, the "East-West Express." Vitello found the spacious study areas pleasing and made use of the library's international newspapers. "You have an excellent reference collection," he said, "especially the French and the Italian resources."

From June 24 through August 9, the remaining twelve scholars attended Edward Tiryakian's seminar on "Generations, Cycles, and Modernity." Although they were unable to meet in the library, scholars could be seen searching the history, sociology, and political science classifications in the stacks and preparing assignments at the computer clusters on the first floor or in their assigned carrels. The collection of government documents held special interest for them. When asked about the use of the library by his students, Tiryakian said that the library was "one of the cardinal features of attractions" for the National Endowment for the Humanities participants. ≡

EXCITING DISCOVERIES IN THE EGYPTIAN DESERT

JOHN L. SHARPE III

ACADEMIC LIBRARIAN FOR

RESEARCH AFFAIRS



The two men were so intrigued by Dr. Ahmed Fakhry's lecture in 1972 that five years later, when the site was again open to foreigners, they traveled thousands of miles to an oasis in Egypt to see for themselves. In 1977 Professor Anthony J. Mills of the Royal Ontario Museum in Toronto and Geoffrey Freeman, then president of the Society for the Study of Egyptian Antiquities, visited the Egyptian oasis of Dakhleh, inspired by Fakhry's enthusiasm about his discovery at Balat of mastaba tombs and a very large town site belonging to the late Old Kingdom. But when Professors Mills and Freeman visited Dakhleh, they learned that the French Institute in Egypt was already excavating the sites that had excited Dr. Fakhry's interest. Although disappointed, instead of returning immediately, they stayed, looked around, and decided that a study of the whole region might be even more interesting than excavating a single site. And thus was born the Dakhleh Oasis Project.

The aim of the Project, in Professor Mills' words, is "to understand the relationship between environmental change and human activity over time." It is not simply a matter of investigating a single site or a single time period. They want to see what effect the human race has had on its environment and discover the ways in which

the environment changed those who lived there. It is a project that can accommodate disciplines as diverse as palaeo-anthropology and codicology. It is the latter discipline which drew me to Dakhleh.

Everyone who is part of the Project contributes to a whole suite of studies on the same problem in the same region. The scholars are drawn from six or eight different countries. American, Canadian, Dutch, Polish, Austrian, Australian, and French researchers all bring their own particular interests and specialized knowledge to the Project. With so many diverse interests represented, conversations in the courtyard of the "dig house" after dinner are often more exciting and informative than a graduate seminar.

Because of my work with the history of the origins of the codex book, Professor Mills invited me to Dakhleh during the 1989 archaeological season to examine the remarkable discoveries made during the previous year. So in January 1989, I packed up and headed off for the desert.

It was not quite as easy as it sounds, however. Travel to Cairo is relatively simple by a direct flight from New York. But getting to the Oasis in the Egyptian desert is another matter. One may go by train up the Nile to Asyut and then by bus to Dakhleh. Many of the members of the team prefer to fly to Kharga Oasis where they are collected by one of the drivers for the Project in either the desert-worn Peugeot station wagon, or one of the

Land Rovers, notorious for having lost their suspension after years of traversing the rough desert terrain. I chose to fly to Kharga which is nearly two hours by one of the slower flying turbo-propeller aircraft.

In the sand the landing strip is hardly more than a long, flat cement pad which seems to lie level with the desert. It is remarkable that the pilots are able to see it from the air, since there is no tower to give directions for the landing, nor is the field lighted. The flight leaves Cairo at 6 a.m., arriving in Kharga by 8 a.m. On my first visit, Professor Mills and some other members of the project who had made the two-hour drive over from Dakhleh the evening before met me at Kharga. After breakfast we drove the two hours from Kharga to the town of Bashendi where the Project "dig house" is located.

Seeing the exciting discoveries made by Professor Colin Hope of Monash University during the 1987-88 season made the journey well worth it. While excavating House 2 in Area A¹, Hope and his colleagues found a spectacular cache of textual material in the kitchen. In the southeast corner, lying one above the other in the sand were two sets of wooden writing tablets bound through perforations with string. The uppermost, made up of nine boards, 32.2 x 16.0 x .3 cm, contained the so-called *Cyprian Orations* of Isocrates the Orator, composed between 372 and 365 B.C.

The second book, made up of eight boards, was inscribed with a series of accounts kept over a four-year period sometime during the 370s A.D. It measured 33.4 x 10.7 x .27 cm. It appears that the owner was in control of a warehouse in which were stored various agricultural products and

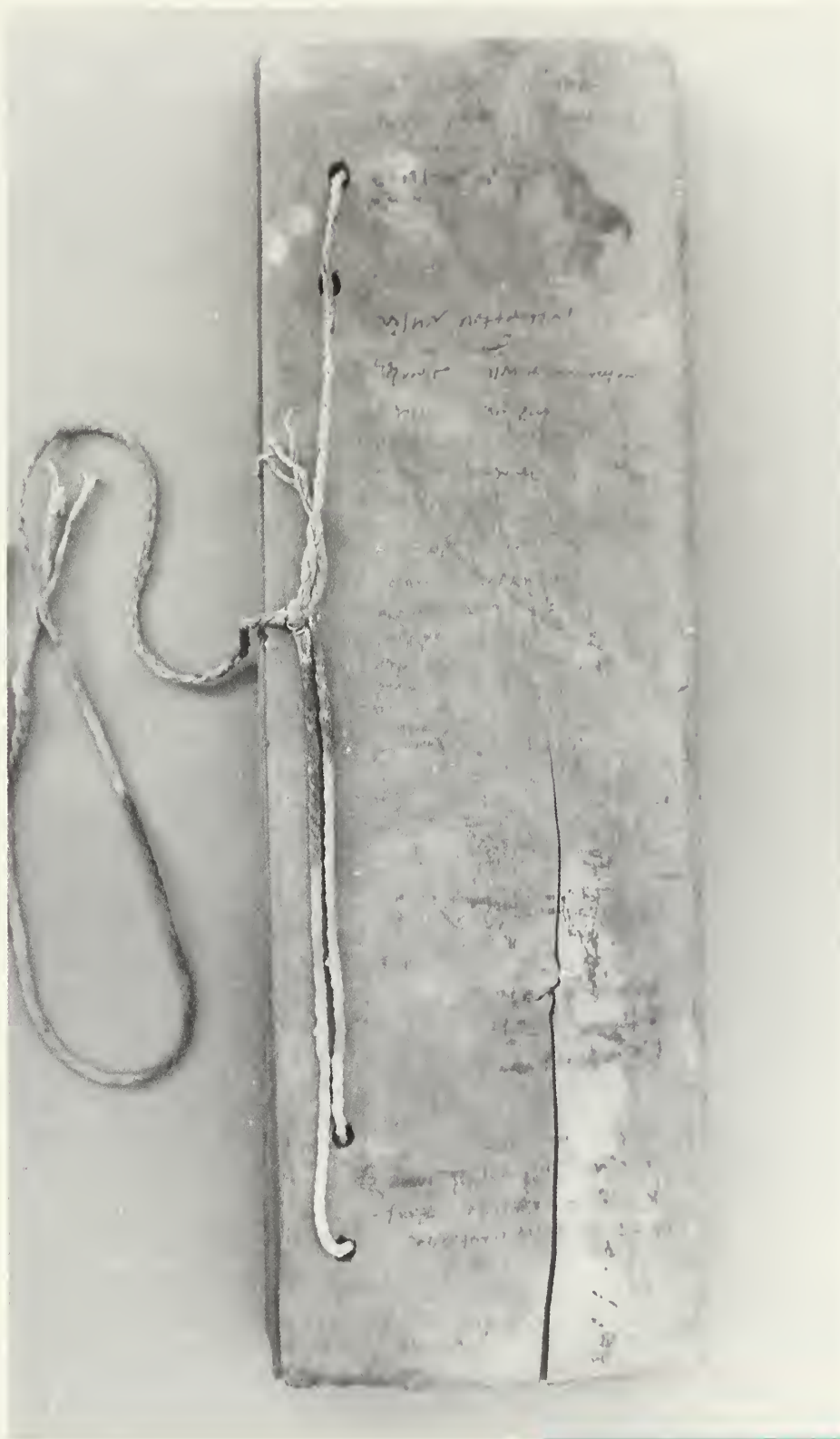
handicrafts that were exchanged for other commodities. The items were checked into and out of the warehouse and the amount owed was recorded. The list contains a wide range of products which appear to have come not merely from within the immediate vicinity but from other parts of the Oasis as well. There are even several references to a bishop and monks, and very possibly, church tithes.

In addition to the books, the team found a number of other pieces relevant to the production of books at this early date. In room 4 they found two wooden mallets and five rectangular wooden blocks, three of which had clearly been cut from one large block, their size approximately that of the larger set of writing tablets. There was also a small piece of wood with saw marks along two edges. It appeared to be an end piece left over after the boards had been marked and sawn from the single block.

In 1990 I returned for another look at the tablets in preparation for a presentation and lecture I would be giving in Paris at an international congress on the wooden book. While discussing the discoveries of writing materials, I suggested that if further discoveries were made in the following season, I be notified as soon as possible so I might see them before they were moved or opened. In this way it would be possible to preserve every codicological detail.

During the 1990-91 season, another remarkable discovery was made. The excavators found two books that had been bound in the same manner as the Farm Account Book and the Isocrates, but they were tied up together in a neat package! The director of the project called from Cairo with the news. So in early February 1991, during the height of Desert Storm, I went to Dakhleh.

The two books were of two sizes: one smaller (16.7 x 8.7 x .3 cm.) and the



A wooden farm account book.

other tall and slender (19.7 x 7.1 x .3 cm.) The first was composed of seven wooden leaves; the tall book had just five leaves. Both were made of recycled materials. They had been used for writing which had been expunged, not simply by scraping but by the use of a plane. No text remained in the smaller

would be a need for a couple of notebooks. Our great pleasure was to carefully loosen the string holding them together, photograph every step of the procedure, record the findings in our notebooks, and then turn the pages of the wooden books with great anticipation.

It is a common assumption that by the end of the fourth century A.D. anything intended for continuous or repeated reading or reference was in codex form. Roman Egypt was the locus of the development of the codex during the first several centuries of our era and would have reflected what was going on in the rest of the Empire.

During the course of the third century the codex took over a significant share of the book production market. By the middle of the fourth century it had achieved parity with the roll. The great codices of the fourth century — like the Biblical manuscripts, Codex Sinaiticus and Codex Vaticanus — give clear evidence of the level of importance to which that form had risen.

The wooden books, however, give us a clearer view of the evolution of the form and use of the commonplace memoranda book, and the shape that would be commonly accepted among those who made and used books. The transition from roll to codex was an evolutionary process. The old forms were replaced slowly with the newer — so slowly in fact that it was hardly noticed. The book as a bound stack of leaves appears to have been more commonly used than previously assumed. And they were used in the most mundane of everyday affairs — simply as “aides memoires.”

So what can we say about these remarkable books? First, the Isocrates

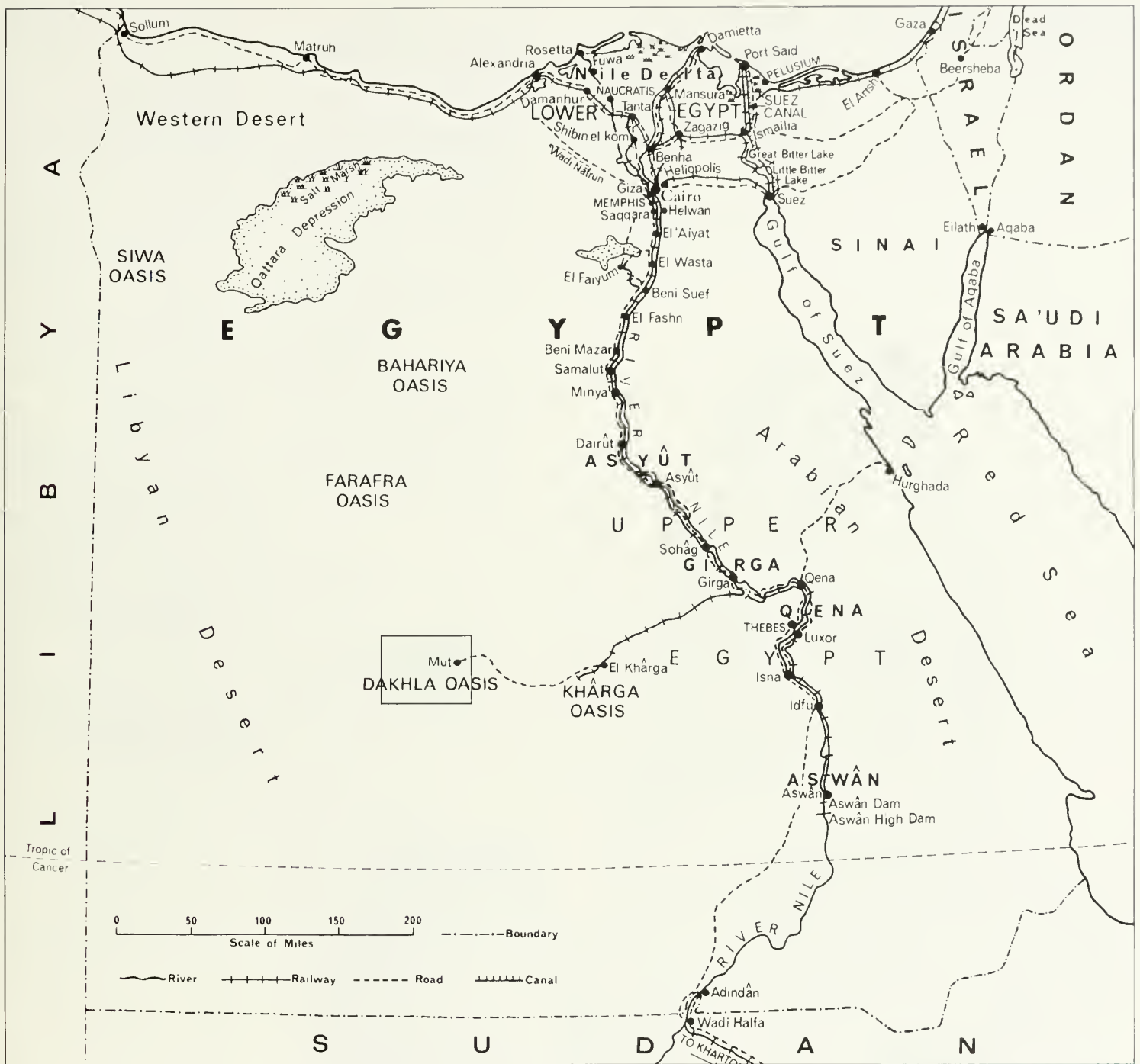
book, but in the other, one leaf had been written on both sides. The Coptic scholars concluded that it was a copy of a Mandaean text.

The books were found just as they had been put away by someone who was anticipating the day when there

So far four complete wooden books and a number of wooden leaves have been found, along with a big cache of papyrus containing Greek and Coptic writing. These discoveries provide a great deal of information about the production and use of writing materials — particularly the codex or “leaf book” — during the fourth century of this era.



**Wooden notebooks from the Dakhleh Oasis
bound with string**



The Dakhleh Oasis is deep in the Egyptian desert.



and the Farm Account Book are the best preserved examples of wooden tablets to have come from this early period. The wooden codices are complete and conceived of an entity, executed as an entity, and preserved that way.

Second, their provenance is known and documented. They were created in

Egypt in about A. D. 370, nearly contemporary with, or immediately prior to, the flowering of the codex form.

Where do they fit in the history of the codex? The Farm Account Book and the Isocrates represent the conflation of several traditions. In format they share certain characteristics with the early forms of the papyrus and early parchment codices:

- they are generally taller than wide
- the writing is done parallel to the narrow side of the sheet
- each sheet is regarded as an entity complete in itself but standing alongside another like it.

They are one step away from the wax tablet which, although adapted by the Romans for a more permanent form of record, was considerably less permanent than these wooden tablets. But like the early codex forms of folded sheets of papyrus and parchment, the Dakhleh documents were not regarded by the original owners as the published account. They should not be regarded even as preliminary drafts but rather as working copies, records either for study or for keeping accounts. They are, therefore, "serious records" complete in themselves.

The sands of Egypt, remarkable for preserving relics from past millennia, continue to yield valuable and important artifacts that reveal how records were made and kept. I expect to hear of other exciting discoveries at Dakhleh when the team returns to Bashendi next season. ☸

¹ Colin Hope, "Dakhlah Oasis," *The Bulletin of the Australian Center for Egyptology* 1 (1990): 51ff.



SECOND EVENING AT THE MOVIES

For the second summer, Reserves and Media Librarian Jane Snyder prepared an excellent selection of films from the library's collection to share with The Friends of the Library. No one but Jane knew what the program would be in advance, so the evening was surrounded by an air of mystery.

Short clips from the following films were shown:

For Your Pleasure, a film by Derek Phillips, 20th century

Greed, a silent film from 1925 based on Frank Norris' novel *McTeague* and directed by Erich von Stroheim

Adventures of Robin Hood, that perennial favorite from 1938

A Face in the Crowd, a sleeper from 1957 directed by Elia Kazan

Singing in the Rain, directed by Gene Kelly in 1952 and considered by many to be the best American musical ever made

High Noon, a film directed by Fred Zinnemann and intended to be a parable on Hollywood's cowardice during the McCarthy period, 1952

Gap-Toothed Women, interviews by Les Blank with forty women from 18 to 88 years old with space between their two front teeth, 1987

Mary Lou Williams; Music on my Mind, a jazz video directed by Joanne Burk, 1990

For All Mankind, a film released to commemorate the 20th anniversary of mankind's first step onto the moon, directed by Al Reinert, 1989

Van Gogh Revisited, a laser disc with two sound tracks, made to commemorate the 100th anniversary of Van Gogh's arrival in Arles. One sound track is commentary by a scholar; the second is a reading of Van Gogh's letters, 1989

Dick Tracy, directed by Warren Beaty, 1990

Driving Miss Daisy, winner of four Academy Awards, directed by Bruce Beresford, 1989

Lucky Duck, a gag cartoon filled with visual puns, created by Tex Avery

In the Street, filmed by Helen Levitt, Janice Loeb, and James Agee, shows scenes in the streets of East Harlem during the 1940s

Dr. Ronald Butters

Dr. John Clum

Dr. Michael Moon

Contributions have also been made in memory of:

David Ramsey Davis

Elouise T. Preston

Charles Dorsey Spurgin

Anne Thompson

NEW LIFE MEMBERS

Burt Manning

D. Edmond Miller

Mia Vesic

CONTRIBUTIONS

Contributions to the library have recently been made to honor the following individuals:

UPCOMING PROGRAMS

October 8: George Gopen, "Hounding the Baskervilles; the joys, challenges, and discoveries of collecting rare books"

April 9: Annual Dinner, Allen Lacy, garden editor of *The New York Times*



FRIENDS' CORNER

NOTABLE ACQUISITIONS



Captain Sam Richardson, commander of W. W. Heartsill's mounted infantry unit, in his leopard-skin pants

CIVIL WAR DIARY

Within the Rare Book Room is an edition of a tome that has been called the rarest and most coveted book on the Civil War. *Fourteen Hundred and 91 Days in the Confederate Army* by W. W. Heartsill has long been recognized in Confederate history as probably the most original book in the field of narratives by soldiers. First printed in Marshall, Texas in 1876, it is a day-by-day record of a Texas private who served both the Trans-Mississippi

Department and the Army of Tennessee.

Heartsill himself printed the original work, one page at a time, on a ten dollar "Octavo Novelty Press." The library's copy of the volume is a recent, limited edition of the work, which contains reproductions of the sixty-one original photographs of members of Heartsill's Company, the W. P. Lane Rangers, as well as a sheet from the original manuscript in Heartsill's hand.

BLACK WOMEN SPEAK

In 1976 the Schlesinger Library at Radcliffe College began its Black

Women Oral History Project, to document the lives of a number of Black women. The women interviewed were chosen because they had made significant contributions toward the betterment of Black life in the United States. They had made their contributions in a variety of fields, such as the arts, education, law, civil rights, social work, business, and medicine. The sixty-six interviews have been published by Meckler in a ten-volume set which has recently been acquired by the library.

SCRIPTURE SELECTIONS FOR SUNDAYS

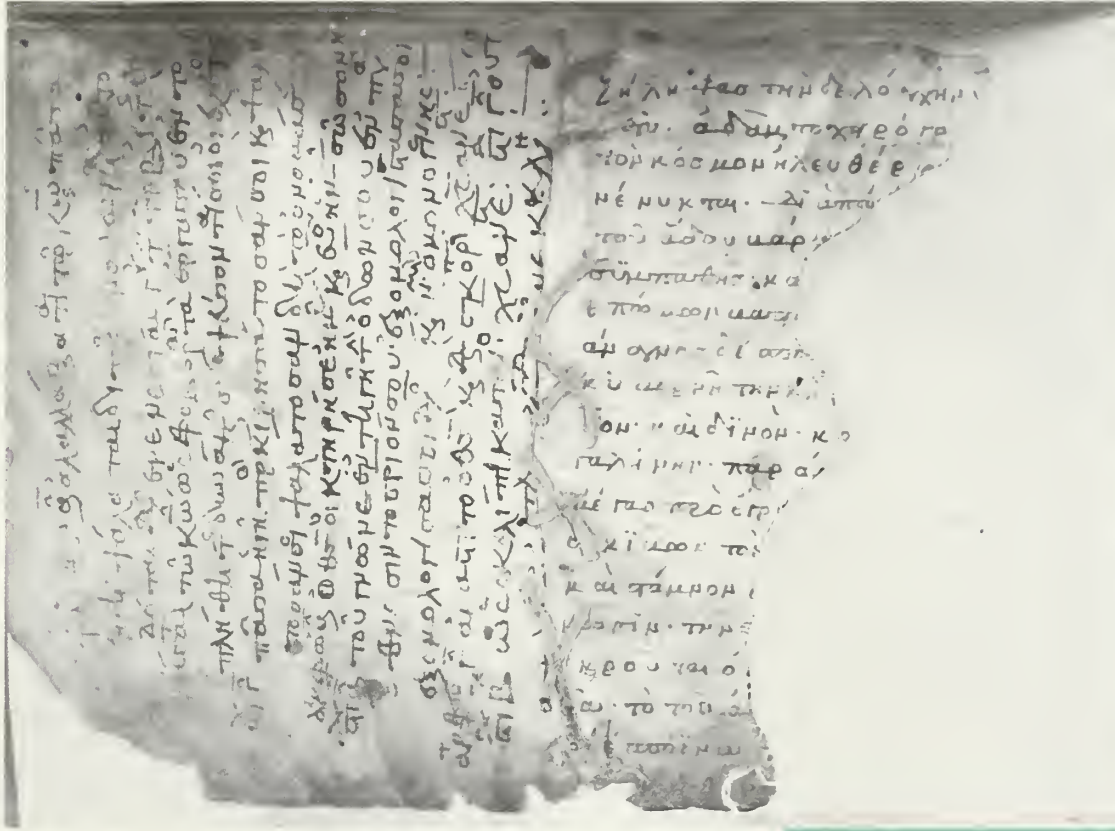
A gospel lectionary in Greek from the twelfth or early thirteenth century has been added to the library's collection of Greek manuscripts. The lectionary, with readings for Sundays and for weekdays between Easter and Pentecost, was written for a church in the eastern Mediterranean, or possibly south Italy. It was owned by Alexander Peckover (1830-1919) and then by his daughter, the Hon. Alexandra Peckover (1860-1948). It was sold from her estate in 1949 to Major J.R. Abbey (1894-1969). Duke University Library acquired the manuscript in 1989 at a Sotheby's auction of Abbey's collection.

The manuscript of 158 leaves was written in dark brown ink by two principal scribes in a regular small Greek minuscule, with headings touched in yellow and some capitals touched in red. The work contains over 190 decorated initials either (1) in penwork, often in foliate designs sometimes including knotted stems, pointing hands, etc. infilled in red or yellow, or (2) in simpler designs in bright red usually without penwork outlines.

The work, which has been repaired in many places, is bound in oak boards with a spine of white alumed blind-stamped pigskin, with silver catches and clasps on plaited leather thongs. It is enclosed in a marbled slipcase.

NEW REFERENCE SOURCES

Students, faculty and staff are often in need of up-to-date or breaking news stories. Dow Jones News/Retrieval and VU/TEXT are two information vendors that offer hundreds of computerized files of newspapers, magazines, news services, and financial data sources from around the world. These files are



This page from the gospel lectionary has been mended extensively.

accessed online, at the Perkins reference desk, via a modem. Below is a brief description of both databases.

Dow Jones News/Retrieval

Dow Jones News/Retrieval is mainly a business information database. It includes financial analyses, reports, and statistics, and is a good source for information on companies. The reference department, however, uses the service mainly for access to many full-text newspapers. There are 95 U.S. and Canadian newspapers, magazines, and trade publications available.

The *Raleigh News and Observer* is one local full-text newspaper that can be searched, as well as national newspapers such as the *Washington Post* and the *Wall Street Journal*. Other files that can be searched are *Magill Book Reviews* (reviews of fiction, non-fiction, and classics), *Cineman Movie*

Reviews (reviews since 1926), and *News/Retrieval Sports Report* (scores, stats, standings, stories, and schedules).

Vu/Text

The majority of the files in this service are full-text regional newspapers. There is some international coverage of newspapers, wire services, and a few journals and magazines. The major newspapers covered are: *Boston Globe*, *Chicago Tribune*, *Detroit Free Press*, *Los Angeles Times*, *Miami Herald*, *Newark Star-Ledger*, *Newsday*, *Philadelphia Inquirer*, and *Washington Post*. The regional newspaper files, however, prove to be very valuable in answering many reference questions. Information from most newspapers is available within twenty-four to forty-eight hours of publication. Weekly publications are usually available one week after publication.

Ἀρχὴ σωθῆναι ἔστι τῶν τελευτῶν ἀρχὴ
καὶ ἡ ἀρχὴ ἀποτὴν καὶ τὴν πᾶσιν μέχρι τοῦ ὅλου
χρόνου. Οὕτως καὶ ἀρχὴ καὶ ἐκ τοῦ πᾶν
ἐστὶ τὴν καὶ τὴν πᾶσιν ἐκ τοῦ καὶ ἰσχυρῶς
μαρτυροῦν ἡρόλοτος· καὶ ὁ λό

γος ἡν ὑπερὸς τοῦ θῆ· καὶ ὅς ἡν ὁ λό
γος· οὕτως ἡν ὑπερὸς τοῦ θῆ
πάντα δὲ αὐτοῦ ἐγένετο· καὶ χωρὶς
αὐτοῦ ἐγένετο οὐδὲ ἓν· ὃ ἐγένετο ἐ
μαυτῷ θεῷ ἡν· καὶ ἡ ζωὴ ἡν τὸ φῶς
τοῦ ἀφ᾽ οὗ· καὶ τὸ φῶς ἐγενήθη καὶ ἀφ᾽ οὗ
γενεῖ· καὶ ἡ σκοτία αὐτῷ οὐ κατέλαβεν· ὃ
γενεῖ ἀφ᾽ οὗ ἀπέλαμβεν· καὶ ἀφ᾽ οὗ
γενεῖ αὐτῷ ἰσχυρῶς· οὕτως ἡν ὁ
ἰσχυρῶς τῶν ἰσχυρῶν μαρτυροῦν ὅς
φῶς τοῦ· οὐ καὶ ἐκ ἡμῶν τὸ φῶς· ἀλ
λ᾽ ἰσχυρῶς τῶν ἰσχυρῶν τῶν φῶτος· ἡν
τὸ φῶς τῶν ἰσχυρῶν· ὃ φῶς τῶν
πάντων ἀφ᾽ οὗ ἐλάμβανον ὃ ἀσέκοντον· ἐν
τῷ κόσμῳ ἡν· καὶ ὁ κόσμος δι᾽ αὐτοῦ ἐβ
λήθη· καὶ ὁ κόσμος αὐτοῦ οὐ καὶ ἡν· ἀφ᾽ οὗ
ἰσχυρῶς ἡν· καὶ οἱ ἰσχυροὶ αὐτοῦ οὐ καὶ
ἡν· ὅσοι δὲ ἐλάβον αὐτοῦ· ἐδόξαν

NEW ENDOWMENT

Librarian's Discretionary Endowment Fund

Funded during 1991 by contributions from several Duke faculty families, this growing endowment will provide income for the university librarian to spend where the need is greatest in the library.

REMINDER

There are only three more months (the balance of 1991) during which the IRS will permit a deduction equal to the full, fair-market value for gifts of artwork and rare books. Should you have an interest in benefiting the Duke Library through such a gift, please contact Connie McCarthy at 919-684-2034 for further information.

SUMMER MOVES

With the goal of providing space in the subbasement of Perkins for housing the Chinese/Japanese/Korean collection along with a reading area and space for a bibliographer and cataloger for the collection, several moves were undertaken during the summer. The bound periodicals were

shifted and placed in a logical order, taking up 50 percent of their previous space. Many older titles are now housed in off-site stacks. Some newspapers were moved to the back of the subbasement, behind the elevator. The books formerly housed on level 2 of the stacks were moved temporarily to the subbasement. The South Asian collection office was moved to Rooms 0016 and 0017.

The East Asian office and reading area is now in the space formerly occupied by the South Asian office. The Chinese/Japanese/Korean materials have been housed in the orange compact shelving unit in the subbasement.

Some Special Collections materials were moved to level 2 of the stacks, as well as portions of levels 3-7. The former convoluted shelving arrangement on the 3rd floor was eliminated.

These moves are the first steps in implementing the report of Dober, Lidsky, Craig & Associates on maximizing the use of the Perkins building. The Academic Council will review the plan in the fall and investigate funding sources for completing its implementation.

NEW RESPONSIBILITIES FOR JERRY CAMPBELL

During the spring, Jerry Campbell, Vice Provost for Libraries and University Librarian, was also named Vice Provost for Academic Computing. As such, he bears responsibility for all computing activities in the academic sector of the university.

NEWS NOTES

8

On June 27, Duke was the site for the thirty-second annual preconference of the Rare Books and Manuscripts Section of the Association of College and Research Libraries, a division of the American Library Association. The preconference was co-sponsored by the University of North Carolina at Chapel Hill, where meetings and other events were held on June 25-26 and 28. This year's preconference activities centered on the theme "Keeping the

in recognition of its commitment to
furthering access to the world's information

Facts in Artifacts: Conserving the Physical Evidence of Special Collections Materials and Its Impact on Research."

During the preconference, nearly three hundred special collections librarians and other attendees listened to seven keynote speakers who addressed issues related to the preservation of library materials. Presenting interesting talks from diverse points of view were: Nicholas Pickwood, National Trust on Bookbinding Conservation, UK; Barbra Buckner Higginbotham, Brooklyn College Library; Carolyn Clark Morrow, Harvard University Library; Margaret Child, New England Document Conservation Center; John Townsend, New York State Library; Jan Paris, University of North Carolina at Chapel Hill Library; and Michael Winship, Dept. of English, University of Texas at Austin. Paul Grendler, Amy M. Thomas, and Carmine Prioli, three scholars who use Duke's and UNC's special collections, presented papers focusing on their research. In addition, a variety of smaller seminars were offered on a wide range of special

collections topics, including library friends' groups (with panelist Joline Ezzell speaking about the Duke Friends of the Library), collecting popular culture, and North Carolina collections.

In between keynote speeches and seminars, participants enjoyed tours of Duke's Special Collections Department, the Sarah P. Duke Gardens, the Chapel, the Trent History of Medicine Collection and the architecture of the University. A particular highlight of the day at Duke was a lovely reception in the Gothic Reading Room. That evening, a group of preconference participants attended the Pilobolus performance at the American Dance Festival.

This was a first trip to North Carolina for several of the preconference participants, many of whom enjoyed the visit so much that they will certainly return. ≡



Nicholas Pickwood, Bookbinder, Conservator, and Advisor to the National Trust on Bookbinding Conservation, talks with Suzy Taraba, Head of Rare Book Cataloging at Duke during the reception at the RBMS Preconference.



Bob Byrd, Head of Special Collections at Duke, chats with Charles McNamara from UNC and David Zeidberg from UCLA during the reception at the RBMS Preconference



Pat Bozeman, University of Houston; Sam Streit, Brown University; Rosemary Cullen, Brown University; and Lisa Browar, New York Public Library enjoy the reception at the RBMS Preconference.

NOTE PAPER AND GREETING CARDS



The Friends of Duke University Library are pleased to announce the availability of distinctive personal note paper and seasonal greeting cards. The three designs for the note paper are taken from items held in the Emblem Book Collection of the Rare Book Room. The front of the Christmas card "Peace" (three-color) has the word spelled out with red letters on a gold leaf background. The card "Nativity" (two-color) is taken from the Nuremberg Chronicle. The inside of both cards is blank.

THESE ATTRACTIVE CARDS ARE AVAILABLE AT THE FOLLOWING PRICES:

"Peace"	\$.50 each, or 10 for \$4.50
"Nativity"	\$.40 each, or 8 for \$3.00
Note paper	\$.40 each, or 8 for \$3.00

CARDS AND NOTE PAPER MAY BE PURCHASED EITHER BY MAIL OR IN PERSON FROM:

Joline R. Ezzell, Secretary
220 Perkins Library
Duke University
Durham, North Carolina 27706

PLEASE USE THE ORDER FORM BELOW:

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Address _____

City _____ State _____ Zip _____

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Quantity

Owl

Ship

Ox

Assorted

Greeting cards:

Nativity

Peace

Please make checks payable to Duke University.



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Durham, North Carolina 27706
USA

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DUKE UNIVERSITY LIBRARIES

Vol. 5, no. 2 Winter 1992



The look of the library is changing as various
new media join the more traditional books,
periodicals, and newspapers.

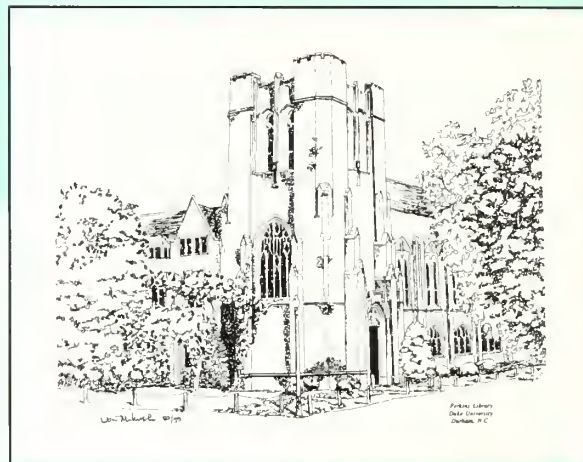
NOTE PAPER

NOTE PAPER

Duke University Library is pleased to announce that specially designed note cards are available for purchase. The note card is ivory, with a blue border around the illustration. Reproduced from a pen and ink drawing by Don Mikush, the illustration depicts the southwest corner of Perkins Library.

The cards are packaged in sets of 10 cards and envelopes, for \$10.00 per package. To order, please send the form below, together with your check, to:

Joline R. Ezzell
220 Perkins Library
Duke University
Durham, NC 27706



Name _____

Address _____

City _____

State _____

Zip _____

_____ Packages of Note Cards @ \$10 \$ _____

Please make checks payable to Duke University.

DUKE UNIVERSITY LIBRARIES

Vol. 5, no. 2 Winter 1992

Let your
thoughts turn
to pleasant
gardens
(p. 13)



Who would
imagine that half
a million books
are within these
walls?
(p. 2)



Alumni, friends,
and faculty
contributed
handsomely to
the library in
1990/91
(p. 7)

FEATURES

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This off-campus "library" has a growing collection.

FLUTE MAN **5**
A reminiscence of a summer in Washington, D.C.
won the writer the Friends'/Gothic Bookshop Essay prize.

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SATELLITE SHELVING SAVES SPACE

ERIC C. SHOAF

PRESERVATION OFFICER

Imagine the library stacks of the future. Tall, space-efficient, automated, fully climate-controlled, and movable. The future is now! The Duke Off-Site Stacks, or DOSS, is located on Pettigrew Street about one mile from campus just off LaSalle Street and behind the Kroger grocery store. The library shares the DOSS building with Duke Hospital's Department of Medical Records and its Department of Materials Management.

The idea for off-site shelving was introduced in the 1986 Dober and Associates "Space Plan for the Duke Campus." The report noted the space problem in the Perkins Library system and recommended that the problem be solved using existing buildings and satellite locations. Other large universities have satisfactorily used satellite locations for many years. The Duke administration approved the idea. Planning began in 1987.

Duke Hospital's Medical Records Department was at the same time outgrowing its first storage building at the Pettigrew Street site. Arrangements were made with the C.C. Woods Construction Company of Durham to erect a new building adjacent to the first one for the use of the Library, Medical Records, and Materials Management. Work commenced on the new building in 1988. The library leased 10,000 square feet of space in the new facility. To maximize use of this space, high density mobile storage, also known as compact shelving, was chosen. With conventional shelving, 50 percent of a given space is used for storage and 50 percent for aisles. Compact shelving condenses shelf sections into an efficient, high density configuration where the aisles are eliminated. In March 1988, the Pew Foundation of Philadelphia awarded the library a grant to install compact shelving in the DOSS facility.

Meanwhile, two task forces had been appointed in conjunction with the Library Council, to plan for use of



DOSS. The Task Force on Facility Management and Document Delivery studied access, record-keeping, and centralized shelving responsibility. This group planned for the daily delivery of materials to Perkins and the branch libraries.

The Task Force to Identify Materials for Storage was made up of library staff and faculty members who looked for ways to choose the materials to be shelved off-site. Segments of the Dewey Decimal System were assigned to individuals who were charged with identifying Perkins materials which might be best housed in a satellite location. Several of the longer serial and periodical runs to which the library no longer subscribes were chosen. Serial titles were chosen because the longer runs take up large amounts of space. Also, since the serials microfiche catalog is updated several times each year and could

indicate DOSS as a shelving location, it was felt that user frustration would be kept to a minimum. Serials sent to DOSS would be noted on the serials microfiche, thus providing quick, one-step access to location information without extra steps. Listings for potential items to be sent to DOSS were circulated to faculty and to library bibliographers and staff members in the fall of 1988. Several titles were deleted from the lists in an effort to move only low-use items to the DOSS facility. As groups of materials were chosen, each was examined to make sure there were no unusual features such as title changes which would hinder access. The task forces made final reports in early 1989.

At the same time, bids were obtained for installation of the compact shelving. Spacesaver Corporation was chosen as the compact shelving vendor. As previously mentioned,

compact shelving is space efficient because it eliminates most of the aisles. The movable shelves are contiguous. Quick access is gained by opening the shelves and creating an aisle wherever needed. At DOSS the shelves are motorized and move on tracks at the touch of a button. They are programmed to move automatically, in rotation, each hour for proper air circulation. Compact shelving was installed in early 1989.

Spacesaver used enclosed case shelving which measures twelve inches high and twelve inches deep—large enough to hold almost any size of book in the library. Each Spacesaver range is a dizzying thirteen feet high. Access to the upper shelves is gained by mobile free-standing stairs which provide adequate support and safety for humans and library materials alike. All of the ninety-one ranges are numbered, and each of the fourteen shelving sections within the ranges have alphabetical designations. The individual shelves are numbered from the bottom up, so a typical shelving location in DOSS would appear as 65:H:11, with the item located on Range 65, Section H, Shelf 11. The facility provides shelf space for one million books!

The library began loading the shelves as soon as construction was complete in the summer of 1989. A special team of shelveers worked diligently to move identified sets from the Perkins stacks. In addition, some materials from nearly all the branch libraries were relocated. One module (several ranges) was made available for the Special Collections Department and for University Archives. Some open ranges are used for gifts and other review titles. As of January 1992 DOSS was about half full. The library has arranged for temporary rental of some available shelves to other space-hungry university departments. Presently Undergraduate Admissions, Duke Press, and Medical Archives are renting shelves. These will be cleared as the facility becomes filled with library materials.

The DOSS facility is an environmentally sound place in which to store books. The compact shelves are programmed to move hourly to provide good air circulation. Early drainage problems around the building were quickly remedied by the builder. High efficiency heating, ventilating, and air-conditioning systems maintain temperature and humidity at accepted standards. An elaborate security system protects library materials at all times.

DOSS is staffed by the Circulation Desk at Perkins Library. Deliveries to and from the facility and the branch libraries are made each day. In addition, urgent requests have resulted in special-delivery trips and other mechanisms to maintain patron access and library service. The donation to the library of a van by Wm. B. Reily and Co. of New Orleans has greatly facilitated the document delivery network. Tools at the DOSS site include a telephone,



The wide shelves in DOSS allow oversized books to be shelved properly.

serials catalog on microfiche, and a photocopy machine. DOSS requests are often for articles or contents pages from journals. These are more quickly and efficiently filled by delivering copies.

Phenomenal growth in library acquisitions has made the DOSS facility a necessity. Its use allows continued expansion of the collection without capital expenditures. Efficient one-day delivery has made the use of DOSS easy for library patrons and it is certainly much faster than interlibrary loan.



The Preservation Officer appears dwarfed between the tall shelves in DOSS.

Aisles created on demand allow twice the number of volumes to be shelved in a given floor space in DOSS.



FACULTY AND STAFF IMPRESSIONS OF DUKE OFF-SITE STACKS

The Duke Off-Site Stacks facility is the first of its type at Duke Library. A survey of faculty, staff, and students demonstrates that it is an acceptable alternative to on-campus shelving and that library patrons are generally satisfied. Louis Budd, professor of English, finds retrieval of items from DOSS "quick and easy, quite good." He likes the fact that library staff "take an interest in [faculty] problems." He says he is "cheerfully living with DOSS." William Reddy, professor of History, says he understands the need to use high-density shelving but for certain journal titles he remarked, "Does it make sense to put them in storage?" He says in one case he had to reorder an item because the wrong volume of a serial was retrieved. But he did say "the service was good."

Albert Nelius, head of the Circulation Department in Perkins is "very pleased

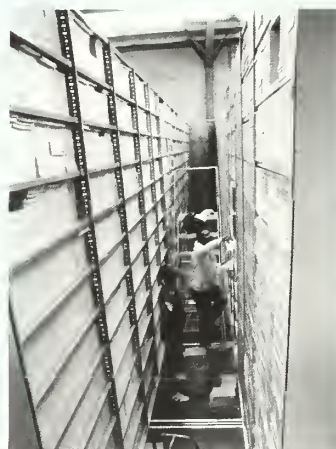
with DOSS." He says that arrangements for growth in Perkins had long since expired but that now items are more easily shelved. "Document delivery has been excellent. We have a very high accuracy in location of materials," Nelius said. He noted that the sub-basement of Perkins, where journals are shelved, is now in the best order it has been for years. His comments are echoed by Ashley Jackson who says that because so many old journal runs were sent to DOSS "25-30 percent of the sub-basement is now available for growth." The move "corrected many problems" by allowing staff to go through the collection of periodicals and gather together loose issues, find items shelved out of sequence, and have some unbound journals bound for easier use. "It's

working smoothly," said Faye Bennett, head of Current Periodicals, who says that library patrons are generally satisfied with using DOSS. "People are surprised and pleased that it is one day delivery," she said.

Graduate student William Maxwell said ordering from DOSS "caused little delay and worked very well. It was convenient." Maxwell noted that he really "likes the staff at Perkins." Andrew Neather, also a graduate student, said retrieval from DOSS "worked fine but it was a bit of a hassle having to use the journals only in the Current Periodicals area." He also said he understands the reasons for restricted use of periodicals.

Helen Solterer, assistant professor in the Department of Romance Languages summed it up best by saying "I can't imagine a better service. It is more than fine." She noted that she had worked in research libraries around the world and felt that the Duke Library was one of the best. "I've had to wait for days at other libraries. Here I got a whole run [of journals] immediately! The service was expeditious." ☐

The library has been able to lend space in DOSS temporarily to other areas on campus. Most recently, several sections of shelving have been lent to the Duke Press, for shelving its inventory of journals.





This piece is the winner of the 1991 Friends of the Library/Gothic Bookshop Essay Contest.

Last summer I worked in Washington, D.C., and every evening at 5:00, I would leave the Environmental Law Institute and head for the Dupont Circle subway station. I looked forward to going to the station, not simply because I was on my way home, but because of the Flute Man who stood at the top of the station's escalator. Flute Man, of course, is just a name I gave him because every evening at 5:20 he stood at the escalator and played his flute to anyone who would listen.

During my first week of commuting I didn't pay Flute Man much attention; I was too busy navigating through the rush-hour crowd of commuters. Later, after I'd mastered the art of maneuvering, I ignored the onslaught of people and took in more of the surroundings, particularly Flute Man.

At first, he seemed no different than

the other makeshift entertainers who stand on every corner in D.C. This middle-aged man, who sometimes wore a hat over his greying uncombed hair, looked as if he had bought his clothes at a finer Salvation Army store in the city. I don't believe he was homeless because he seemed to have access to a good shower whenever he needed it. He seemed instead to be someone who was just down on his luck.

Flute Man first piqued my interest because he was a fellow flautist. Seeing the long silver body of the flute gracefully slanted across his lips brought back ten years of memories for me: my mother standing over me with a threatening scowl to make sure that I practiced, my first solo in the sixth-grade orchestra concert, the absurdity of playing at high school football games in the rain, and two of my best friends with whom I practiced endlessly. Because of his fine skill, I could tell that Flute Man and I shared a common bond. He and I were members of the

inner circle of dedicated flautists. I knew how devoted he must have been to practicing, and I knew the intimate relationship he had formed with his flute as a result.

Every weekday Flute Man greeted the steady flow of commuters at the top of the escalator with a standard tune. I didn't know the title of it, but it was chipper and reminded me of an open prairie on a summer day. He played it while standing still and only for a minute or two at a time until he spotted someone who interested him. Then he would take off after that person, who was usually getting off the escalator, and follow right behind him or her for about ten yards playing a 'personalized tune'. Sometimes the tune matched their physical appearances and at other times it reflected their moods. For instance, I once saw Flute Man following a 5'10" man who weighed about 300 pounds. His clothes were wrinkled and stained, his shoes were worn, his hair was oily and stuck together, and he was sweating profusely. Flute Man followed him and played a fast, frumpety-frump tune like the music that accompanies old Laurel and Hardy films. Flute Man's musical description of the man was right on target.

Another time Flute Man spotted a woman dressed entirely in black — a fitted chemise, seamed stockings, and patent-leather pumps. A black mane of hair swung seductively across the middle of her back. Her lips and fingernails, however, were the color of wine, and she oozed sex from every pore. Flute Man followed her for his usual ten or so yards, playing something slow and sensuous like a saxophone solo in a

FLUTE MAN

ARNICE N. JONES

TRINITY, '91



Georgetown jazz club. The rhythm matched her leisurely stroll, and the pitch rose whenever she glanced over at him.

Not everyone appreciated Flute Man's antics as much as I. I'd seen him get clobbered a couple of times by people who simply didn't like some weird musician following behind them. Once a short, burly woman was walking along minding her own business when Flute Man began his charge. I'm not sure if the woman had seen Flute Man before, but she was immediately offended by the tune he played for her. The woman swung her arm around, and the long strap of her bag wrapped itself around Flute Man's head. He left the escalator early that day.

I also remember the time he wanted to play my tune. I didn't have time to sit and watch him on that particular day, so I tried to rush past him and on to the escalator. He saw me coming and caught me about five yards away from the escalator. He tried to position himself behind me to begin my tune but I dashed for the nearest bench and sat down. He stood there for just a bit with a silly grin on his face and then he

ran off to play another person's tune. I don't think I was prepared to hear my tune because I knew he could be brutally honest at times and if my tune wasn't appealing to me, I was sure my feelings would be hurt.

Flute Man's tunes became

an addiction with me, and every day after work I'd sit and watch him follow people. Sometimes I sat and watched him for only twenty minutes and at other times I'd happen to glance down at my watch and find that hours had passed.



Flute Man never spoke to me. I don't know if he could speak but this wasn't of particular importance to me because I don't think that we needed to speak in order for him to communicate with me. He and his flute told me everything I wanted to know about him. Although I didn't know his name or where he lived or other general information about him, I felt I knew him better than others who crossed his path. His flute could convey his anger, his happiness, his frustration, and he could ask a question or give an answer. I knew just by the tune that he played what kind of mood he was in on a particular day.

I don't know where Flute Man is now. The last time I saw him was about mid-August. He was playing, as usual, at the top of the Dupont train station's

escalator when two policemen approached and asked him a series of questions. I suppose the questions had something to do with Flute Man not having a permit to play at the escalator but I was too far away to hear. After Flute Man gesticulated for a few minutes, the policemen escorted him away. It truly hurt me to see this because I had grown quite attached to Flute Man. But I couldn't suppress a smile as I saw him disappearing down Connecticut Avenue and heard him playing the theme song to Perry Mason. As I stared after him, he turned around and smiled at me. ☐

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PERKINS LIBRARY SYSTEM
ANNUAL REPORT,
1990/91

Athletes' testify to the benefit of eating Huskies cereal. Kate Smith recommends Diamond Crystal salt. For decades, advertising agencies have called on the famous and the handsome to promote their products, as seen in this display of advertisements created by the D'Arcy Masius Benton and Bowles Agency, that were given to the Library in 1990/91.



NO WONDER MORE PEOPLE BUY MAXWELL HOUSE
THAN ANY OTHER BRAND OF COFFEE AT ANY PRICE

Springer Verlag, the publisher of the Beilstein Handbook of Organic Chemistry will shortly issue a CD-ROM version of the work, entitled Beilstein Current Facts. The Handbook is the library's most expensive subscription, at \$30,452 last year. The subscription to the printed version will be cancelled and replaced with a subscription to the CD-ROM version which is expected to cost considerably less. The accompanying photo gives an idea of the relative size of the two products. A portion of the printed volumes covering 1960-1979 forms the backdrop to the demonstration CD covering 1990-1991.



The library uses a van to deliver books and mail among the Perkins system libraries twice daily. It is also used for transporting books to and from OOSTS. This year Wm. B. Reilly and Company gave the library a larger, newer van to replace one with high mileage that frequently needed repair.

THE PERKINS SYSTEM'S BOOKS, IF PLACED UPRIGHT ON ONE CONTINUOUS SHELF, WOULD REACH FROM

Thousands of advertisements from the early to mid-20th century were sent to the library by the D'Arcy Masius Benton and Bowles Advertising Agency. They will be added to the growing advertising collection in the Special Collections Department.



Students Cathy Corbitt, T '92 and Katrina Worsley, T '95 carefully remove advertisements from the large, black scrapbooks in which they were mounted. The D'Arcy Masius Benton and Bowles advertisements will be grouped by category and housed in acid-free folders.

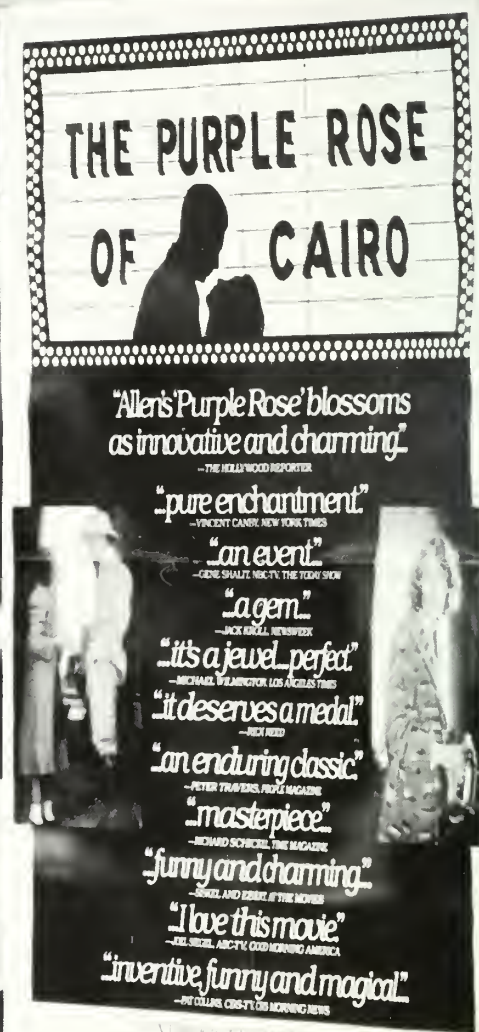


Special Projects Archivist Ellen Gartrell instructs Katrina Worsley in the proper methods of handling the D'Arcy Masius Benton and Bowles advertisements.



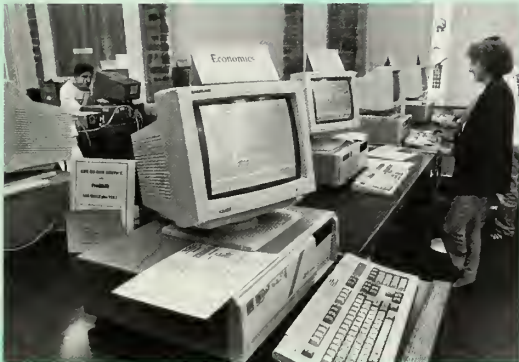


The Reserves and Media Department added many different types of films and videos to its collection during 1990/91. Posters for three in its collection are shown here. The number of items placed on reserve increased this year also, partly as a result of the delays and expense experienced by faculty in gaining the copyright clearance needed to assemble course packs for sale to students.





Surrounded by piles of periodicals that have arrived in the daily mail, student assistant Pinar Ceyhan checks in one of the titles, using Innopac, an automated system that was fully implemented in the library this past year.



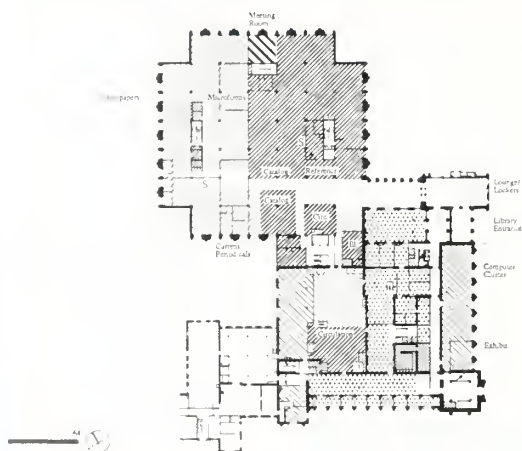
The library added to its collection of databases in CD-ROM format. These tools now cover materials in a variety of subjects, such as economics, public policy/political science, and business. One of the CD-ROM products indexes newspapers and one is an encyclopedia, Compton's Multimedia Encyclopedia..



The library employed a space planning firm to redesign the space within the Perkins building, to optimize reader services and make the best use of the available space. The consultant's report called for shifting several departments in order to place many public service areas on the first floor.



The Public Documents and Maps Department once again set records for the number of computer searches performed in the department. The total increased 50 percent over the previous year. Much of the increase can be attributed to searches of the Congressional Quarterly's Washington Alert legislative tracking service, which accounted for 90 percent of the computer searches.



Proposed
Floor 1



STACK LEVEL 4



Library Advisory Board Chairman Steve Korman chats with Jerry Campbell.

The East Campus Library took on a festive appearance as hundreds of alumni, faculty, and friends gathered to celebrate the \$2.5 million gift of Mrs. Ruth Lilly for the library. The funds will be used to renovate and modernize the building—now known as the Lilly Library—and for publications to enhance its collection.



Pictured here are George Grune, Jerry Campbell, and Joel Fleishman.



Ginny Nicholas talks with Stuart Buice and Ross Arnold.



Paul Bryan talks with Mr. and Mrs. Floyd Hardy.

Friends of the Library gathered in April for their annual dinner meeting. George Grune, Duke trustee and CEO of Reader's Digest, spoke to the assembled group. Friends contributed generously to the support of the library in 1990/91, through gifts to the Friends' fund, the Duke Annual Fund, endowments, and with gifts of books and manuscripts.

In 1990/91

323 linear feet of manuscripts were added to the collection, for a total of 13,323 linear feet, or 9,288,000 manuscripts.

163 new videos were acquired

11,493 items were loaned to other libraries through interlibrary loan

92,645 new volumes were added to the collection

45,490 other questions were answered

178,172 books were checked out

76,888 reference questions were answered

During a typical week in 1990/91

The library provided 111 hours of service

Librarians gave 5 presentations to 50 individuals

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FRIENDS ' CORNER

HOUNDING THE BASKERVILLES

Working people spend their lunch hours resting, reading, chatting with friends, or running errands. Some folks walk for exercise during the lunch hour. George Gopen's lunch hours in 1968, however, led him to book collecting and sleuthing.

On the evening of October 8, Gopen, who is the Director of the University's Writing Program and a faculty member in the English Department, described his step into the world of book collecting. In 1968 he was working as a real estate lawyer in Boston. During his lunch hours he visited bookshops. In one he found a Baskerville edition of Horace, bearing a family bookplate. Curious about the name and the people who had owned the book, he searched and searched, until many months later he located their heirs in England. This episode marked the beginning of his rare book collecting. Gopen noted that book collecting had actually led to his career as an English professor, because he felt he should read all the books he collected - nearly all of which were the classics of English literature.

Gopen's captivating presentation gave the Friends a glimpse into the engaging world of book collecting.

Regrettably, some members of the Friends did not receive an invitation to this program, or received it late. I suspect that a bundle of invitations may be at the bottom of a Postal Service bag. I am very sorry. Invitations will be sent by first class mail next time.—Joline Ezzell, Secretary.

EXECUTIVE COMMITTEE MEETS

The Friends' Executive Committee met on September 10. After hearing reports from the University Librarian and the Secretary, the Committee conducted the following new business.

James West III, who is a scholar of William Styron, John Sharpe III, and Larry Malley, of the Duke Press, appeared before the Committee to urge Friends' financial support of a facsimile publication of Styron's "Lie Down in Darkness," on which West is working. He suggested that the facsimile be jointly published by Duke Press and The Friends, with all royalties coming to The Friends. The Press plans to produce a very small run of a leather-bound, boxed edition, a few numbered copies of a nicely bound edition, and a larger run of a trade edition. The Executive Committee voted to provide partial support for this venture.

Linda McCurdy, Head of Public Services for Special Collections, explained a proposed docent program

for the Rare Book Room. She asked for the Committee's good will and its approval to approach members of The Friends for volunteer docents. The Committee expressed great interest in the program and approved her seeking docents from among the members of The Friends.

ANNUAL DINNER MEETING SET

The Friends' dinner will be held in the Searle Center at 7:00 p.m. on April 9. A social hour will precede the dinner, at 6:15. Our speaker for the evening will be Duke alumnus Allen Lacy, a garden columnist for the *New York Times*. Lacy has written several books himself, including a 1986 publication, *Farther Afield: a Gardener's Excursions*, and a book published last year by Duke Press, *(A Rock Garden in the South)*.

CONDOLENCES

Condolences are offered to the families of the following members of the Friends who have recently died:

Alice Anderson Barnes
Sally Beard
Mary Clyde
John Hallowell
William Lamparter
Louis H Roddis, Jr.

NOTABLE ACQUISITIONS

LABOR HISTORY

To record the early years of organizing America's industrial work force, Richard T. Ely established the American Bureau of Industrial Research in 1904. The bureau is best known for its eleven-volume *Documentary History of American Industrial Society* (1910-1911). In preparing this compendium, Ely and others at the American Bureau of Industrial Research spent years combing the nation for primary source materials. However, because the editors decided to exclude nearly all manuscript material in favor of printed sources, the *Documentary History* published virtually none of the manuscripts that had been collected. Now, three-quarters of a century later, these valuable manuscripts have been published for

the first time in *Manuscript Collections on the Early American Labor Movement 1862-1908*.

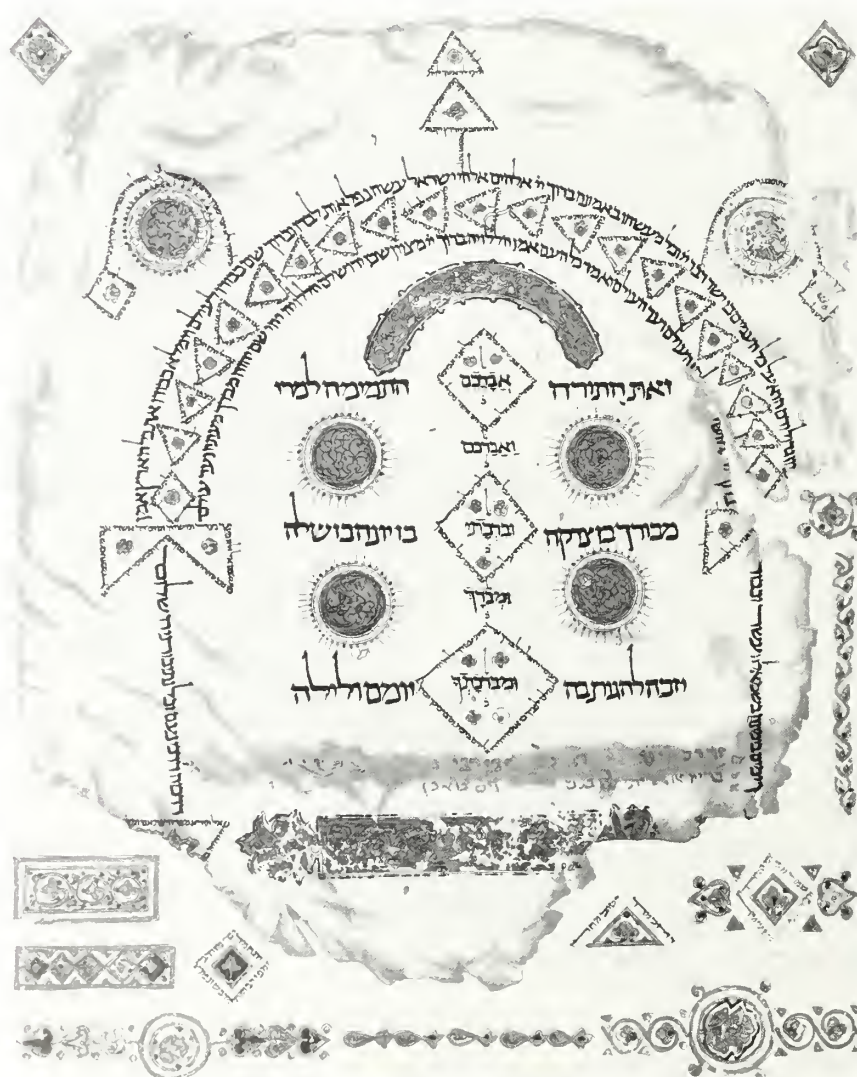
The manuscript holdings of the American Bureau of Industrial Research consist of nine separate collections: six focus on important 19th century and early 20th century American labor. Here is a firsthand record of most of the important labor issues of the time: early critiques of capitalism and the "free labor" system; the establishment of the Knights of Labor; the eight-hour day movement; anarchism, syndicalism, and related ideas; the role of women in industry and organized labor; the involvement of labor in political reform; and much more. These manuscripts form a remarkable documentary portrait of the social and economic modernization of America.

HEBREW MANUSCRIPT FRAGMENTS

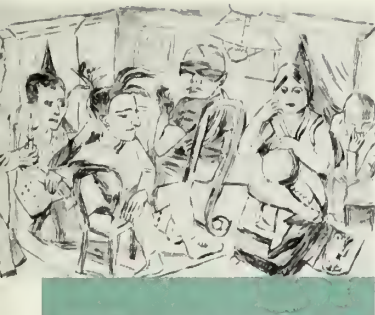
Thanks to the generosity of Dr. Abram Kanof of Raleigh, the Special Collections Department has recently acquired a large facsimile portfolio of Hebrew manuscript leaves entitled, *Illuminations from Hebrew Bibles of Leningrad*. Some of the plates reproduce entire manuscript leaves, while others consist of samples of various techniques of illumination drawn from a variety of manuscript sources. The manuscripts are preserved in the Saltikov-Schedrin Collection at the State Public Library in Leningrad.

Baron David Guenzburg and the art historian and critic, Vladimir Stasoff, oversaw the production of the original plates at the end of the last century. Bezael Narkiss of the Centre of Jewish Art at the Hebrew University in Jerusalem facilitated the photographing of the facsimiles for the new edition. Dr. Kanof has purchased for the library. Narkiss has also produced a companion volume incorporating the commentary of Guenzburg and Stasoff and providing a new introduction and individual descriptions of the plates.

It is noteworthy that the Special Collections Dept. also holds a copy of the original portfolio. Thus Perkins Library affords the student of Jewish art the opportunity to examine the original facsimiles and their reproductions. Studying them side by side together with two generations of scholarly commentary opens the way to a better understanding of the original manuscripts. It also makes possible the comparison of two different approaches to facsimile reproduction.



A richly illustrated page from the facsimile edition of *Illuminations from Hebrew Bibles of Leningrad*.



"Before the masked ball," an illustration from Max Beckmann.

WHO WERE THOSE BRITS?

Patrons can now learn about the backgrounds of thousands of people from Scotland, Wales, Ireland, and all British colonies to the date of their independence or home rule. *The British Biographical Archive*, edited by Lauren Baillie with Paul Sieveking, contains nearly 450,000 entries pertaining to 200,000 individuals from every class, calling, and distinction. This valuable tool, which consists of 1,236 sheets of microfiche, is supplemented by an index which is also ideal for use as a biographical dictionary.

The *Archive* will be updated through the publication of *The British Biographical Archive II*. This work, to be issued in twelve installments between 1991 and 1993, will concentrate mainly on the late 19th and early 20th centuries. Compiled from 250 source works, this update will strongly emphasize regional coverage and a wide range of occupations—in particular, broadcasting, writers, and politicians.

BECKMANN'S PRINTS

Thanks to a very generous donation by Leland R. Phelps, Professor Emeritus of Germanic Languages and Literature, the Duke Library was able to purchase the two volume set: *Max Beckmann: Catalogue Raisonné of His Prints*, James

Hofmeier, Bern: Galerie Kornfeld, 1990. This carefully produced oeuvre catalogue contains the complete graphic output of this major artist of the twentieth century. All of the 373 black and white prints (etchings, drypoints, lithographs, woodcuts) are described, critically evaluated and reproduced in excellent photographs. While Max Beckmann (1884-1960) was above all a painter, his interest in the graphic medium was particularly strong in the period from 1911 to 1925. This catalogue will serve as a basic work of reference for Beckmann studies and German art of the twentieth century.

WILD WOMEN DON'T HAVE THE BLUES (DO THEY?)

Wild Women Don't Have the Blues is a film that shows how blues were born out of the economic and social transformation of African-American life early in this century. It recaptures the lives and times of Ma Rainey, Bessie Smith, Ida Cox, Alberta Hunter, Ethel Waters and the other legendary women who made the blues a vital part of American culture. The film brings together for the first time dozens of rare, classic renditions of the early blues.

What we call the blues can be traced back to the work songs of generations of black fieldhands. Ma Rainey, "Mother of the Blues," first put this folk idiom on stage in 1902. Others, like Ida Cox and Bessie Smith, took songs like "Downhearted Blues" and "Jailhouse Blues" on the road with traveling vaudeville and minstrel shows.

The blues performers provided cultural continuity for the millions of blacks who migrated from the rural South to the industrial cities of the North during World War I. Mamie Smith broke new ground in the 1920s when she shouted out "Crazy Blues"—the first blues recording by a black

woman and one that opened up the recording industry to black artists. Bessie Smith brought black music to a national audience in the groundbreaking early "talkie" *St. Louis Blues*.

Survivors of the blues era remind us that celebrity status offered little



A self-portrait, from Max Beckmann.

protection against segregation and economic exploitation. Few of these women received much financial reward from their popularity.

The library recently added this outstanding documentary to the Paul B. Williams Media Center. ☰

NEWS NOTES

A SPECIAL OPPORTUNITY

Perkins Library has recently been selected as one of five U.S. libraries eligible to receive a microfilm set of the National Diet Library's collection of books printed in the Meiji era. The set includes 108,667 titles in a wide variety of fields, including economics and business, history, education, law, linguistics and literature, religion, and statistics. The digitized microfilm set is valued at \$1,000,000. It will be accompanied by a \$30,000 reader-printer and a CD-ROM of titles and authors.

The acquisition of this set will help immensely in achieving the University's five-year goal of becoming nationally ranked for the study of Japan. Plans for attaining this status include increasing the number of faculty and courses in Japanese studies; recruiting and supporting superior graduate students; establishing visiting and exchange agreements for Japanese and American scholars; and expanding the library's collection and staff in Japanese studies.

The library's Japanese collection currently has over 21,000 volumes and 132 serial subscriptions. One of the strong areas of the collection is Japanese history, particularly that of the Meiji era. Thus the microfilm set will complement and greatly enrich the library's present collection.

Professor Margaret McKean, of the Department of Political Science, pleased with this opportunity, said, "We are already well established as the leading center for Japanese studies in the Southeast. This will put us on the map as a center with national ranking. It will made all kinds of exciting research and teaching possible."

The reviewers of the many applications for the gift set noted that Duke had put together "an exciting picture of the future development of Duke as a regional center for the study of Japan." They also were impressed by the "widespread support you received from institutions around you."

The Japanese publisher, Maruzen, is presently seeking corporate sponsors/donors for four of the five sets of film. A sponsor has been identified for one of the sets.

DOCUMENTING THE CONTEMPORARY AMERICAN SOUTH

The library will be able to strengthen its collection of materials pertaining to the South, thanks to a joint grant awarded by the U.S. Dept. of Education to Duke, UNC-Chapel Hill, and North Carolina State University. Long noted for their history of cooperatively developing resources, the three research libraries as a group hold the most extensive collection of Southern Americana in the world. The grant of \$267,170 will enable the libraries to fill in gaps in their holdings of post-World War II materials documenting the South.

The libraries will emphasize regional development, race and race relations, regional culture, and the regional environment as they purchase materials with grant funds. Duke will acquire publications on African-American art, films, the publications of small literary presses, and the music of Southern composers.

COMMEMORATIVE GIFTS

Contributions have recently been made to the library to honor the following persons:

*Donald Etheridge
John L. Sharpe III
Mr. and Mrs. John Waggoner
Mr. and Mrs. Paul Welch*

In memory of:

*J. P. Breedlove
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—Bebe Harris
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Vol. 5, no. 3 Spring 1992

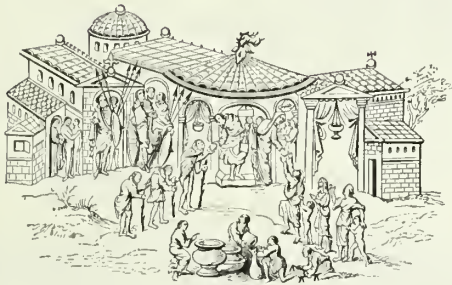


A banner above the library entrance proclaimed the accomplishment to all those entering or passing by.

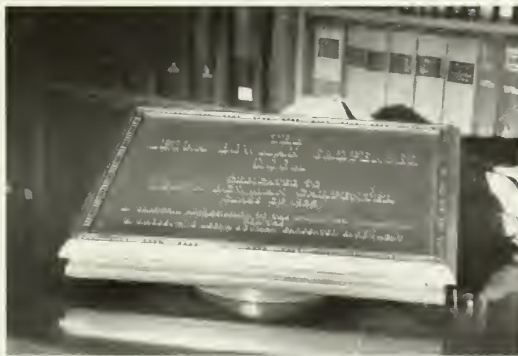
DUKE UNIVERSITY LIBRARIES

Vol. 5, no. 3 Spring 1992

Frisbees flew on
April 10.
(p. 2)



Friends enjoyed
a busy spring.
(p. 18)



The literature
collection will
benefit from the
generosity of a
donor.
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FOUR MILLION STRONG

ERIC C. SHOAF

PRESERVATION OFFICER

Frisbees, t-shirts, bookmarks, balloons, tote bags, contests, slogans, speeches—we had it all! Duke University Library passed a milestone recently with the acquisition and cataloging of its four millionth volume. The event was celebrated in high style, with a series of activities which highlighted the new acquisition as well as the strengths of the library.

In preparation for the festivities, staff and students were invited to submit suggestions for a slogan for the celebration. So many good ones were received that fifteen of the better submissions, such as "Let's throw a cotillion, we've got four million," were used as teasers in the classified ad section of *The Chronicle*, beginning the week of March 9th. Cinnamon Bradley, '92 submitted the winning slogan, which was tellingly frank:

"Even a collection of 4 million starts with a single book." Cinnamon received a specially designed t-shirt and her

name was entered in a drawing to win the use of a closed carrel during reading period and final exams.

The celebration week began with a brunch for the staff of the library in the Gothic Reading Room. Jerry Campbell, University Librarian, thanked the staff for their help in making possible such a milestone, which only eighteen other North American universities have achieved. Special recognition was given to those who cataloged the four millionth book. Also on Monday an exhibit, "First Poetry," opened in the main lobby of Perkins. On display were many treasures from the library's Special Collections department includ-

millionth volumes were on display in the Rare Book Room.

On Wednesday a banner proclaiming the accomplishment was hung over the main entrance to Perkins. (It was thought advisable to wait until the basketball championship madness was over!)

During the week seven library locations held contests for students. (The questions and their answers are found in a sidebar to this article.) Those whose answers were closest to the correct one received either a t-shirt or a tote bag imprinted with the library logo and slogan. Their names were entered into the drawing for use of the closed carrel.

The celebration reached its highest level of intensity on Friday. Since Springfest, an annual arts and crafts show and sale on the quad,

was scheduled for the same day as the four millionth volume celebration, library staff requested a Springfest

EVEN A COLLECTION OF 4 MILLION STARTS WITH A SINGLE BOOK.

ing the four millionth book, the first collected edition of John Donne's *Poems*. The first, second, and third



booth. Between 10:00 a.m. and 2:00 p.m., staff members gave away 400 commemorative frisbees, numerous bookmarks and Tootsie Rolls, and copies of "Guide to Duke University Libraries" and "Library Facts." Through the Springfest booth, the library took on a new sparkle for an interesting mix of students, university staff members, and townspeople.

At noon a frisbee toss took place on the lawn outside Perkins. Members of the Library Advisory Board, who were just emerging from their morning meetings, quickly joined the fun and a crowd gathered to watch the action.

Just before 3:00 p.m., people entered the Chapel, which had been transformed with large palms and other greenery. Following an organ prelude, invocation, and opening remarks by Jerry Campbell, Patric Dorsey, the Secretary of the North Carolina Department of Cultural Resources, brought greetings from Governor Martin and spoke briefly about North Carolina's cultural heritage and Duke's contributions to it.

The Reverend Ann B. Day, President of the Carpenter Foundation, presented the four millionth volume, a gift from the Carpenter Foundation to the university. Provost Thomas A. Langford accepted the volume. James B. Duke Professor of English and Author-in-Residence Reynolds Price delivered a stirring narrative in his own inimitable style entitled "A Life in Books, and Hereabouts," describing his memories of the library during his student years at Duke. Sam Hammond, University Carillonneur, played the carillon as participants left the Chapel, providing a fitting end to the formal event. Immediately following, an elegant reception to honor the



Carpenter Foundation was held in the Gothic Reading Room.

The volume selected as the four millionth is the first collected edition of John Donne's *Poems. With Elegies on the Authors Death* (1633). The four million and first volume is the *English Poetry Full-Text Database* issued on compact disks by Chadwyck-Healey. When completed in 1994, this mammoth undertaking will comprise the works of all English poets from 600 to 1900—over 1,300 individuals spanning 1,300 years. The first segment of the database and associated hardware were included in the exhibit in the Perkins lobby and are available to library patrons. Together, the four millionth and four million and first volumes illustrate the breadth and variety of materials collected in the library, as well as traditional and modern methods of delivering information.

Patrons may consult Donne's *Poems* in the Biddle Room of the Special Collections Department.

The goal of the Four Millionth Volume Committee, which planned the various events, was to heighten awareness of the library and its many treasures and services. By the end of the week, it appeared that the goal had been reached. Tired but pleased, the Committee members could say with pride, "We've just Donne it!"



Patric Dorsey, Secretary of the North Carolina Department of Cultural Resources, brought greetings from Governor Martin to those assembled in Duke Chapel for the formal presentation. With her on the stand were William Willimon, Dean of the Chapel; Thomas Langford, Provost; Jerry Campbell, University Librarian; Steven Korman, Chairman of the Library Advisory Board; and Reynolds Price, James B. Duke Professor of English.



Debi Eason, Cheryl Gates, Glenda LaCoste, and Drew Norris '94, sporting custom-designed t-shirts, handed out frisbees, bookmarks, and candy at the library's Springfest booth on April 10.

Steve Korman tosses a commemorative frisbee to Ken Few while library staff and other members of the Library Advisory Board look on.

THE CONTESTS

Resolution Dept

❖ **HOW MANY PERIODICALS WERE RESHELVED IN MARCH 1992?** 19,500

Ted Connolly '92 guessed 21,674

Current Periodicals

❖ **HOW MANY RECORDS ARE IN THE SERIALS MICROFICHE?** 173,491

Jason Rotman '94 guessed 170,000

Rare Books

❖ **WHAT WAS THE 2 MILLIONTH BOOK CATALOGED FOR DUKE LIBRARIES? PLINY THE ELDER'S NATURALIS HISTORIA.**

Niki Richards '95 answered correctly

Manuscripts

❖ **WHAT WAS THE "SECRET EYE" OF ELLA GERTRUDE CLANTON THOMAS? THE JOURNAL ITSELF.**

Robert J. Eastin '95 answered correctly

Reserves And Media Dept.

❖ **HOW MANY TITLES ARE ON RESERVE?** 7,748

Scott Eckel '94 guessed 7,152

Public Documents And Maps Department

❖ **HOW MANY DOCUMENTS WERE RECEIVED IN THE PUBLIC DOCUMENTS AND MAPS DEPARTMENT LAST YEAR?** 76,000

Billy Tucker '92 guessed 85,000

Photographic Services

❖ **HOW MANY COPIES WERE MADE ON THE COIN-OP COPIERS WITHIN PERKINS IN THE MONTH OF DECEMBER 1991?** 274,426

Eleanor Kauffman, grad student, guessed 300,000

WELLS WITH ONE HAT TOOK MILLION DOLLARS

JUST DONNETT



Margaretta Claesson and Knut Schmidt-Nielsen talk with Howard Clark and Myron Wolbarsht at the reception honoring the Carpenter Foundation in the Gothic Reading Room.

THE B. & W. PHOTO
OF THE CARPENTER FOUNDATION



Lee Cahow, Nixie Miller, Marzenna Ostrowska, and Molly Eldridge, who were responsible for the cataloging of the four millionth book, received special recognition at a staff party during the week's festivities.

THE CARPENTER FOUNDATION IS A PRIVATE FOUNDATION THAT HAS BEEN DONATED TO THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

THE CARPENTER FOUNDATION IS A PRIVATE FOUNDATION THAT HAS BEEN DONATED TO THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL



Howard Strobel (center) chats with James Rolleston and Wesley Kort.

THE CARPENTER FOUNDATION IS A PRIVATE FOUNDATION THAT HAS BEEN DONATED TO THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

THE USE OF BOOKS IS ENDLESS
AND MUCH STUDY IS NEARBY

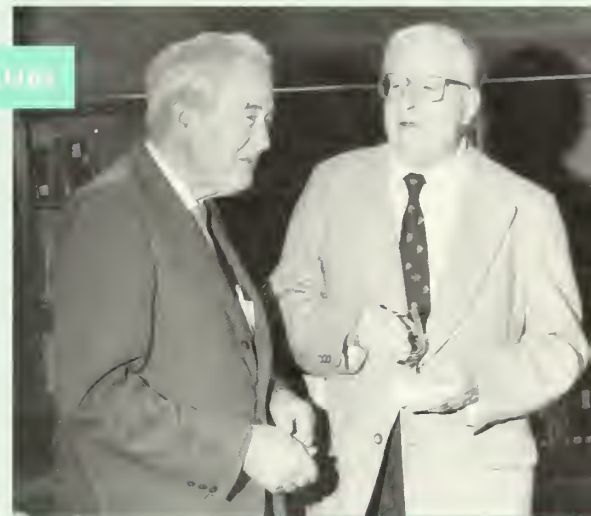


Josefina Tiryakian talks with Bruce and Nancy Wardropper.

A MILLION BEFORE THE MILLION



Richard White (center) speaks with Ole Holsti and Brenda Brodie at the reception honoring the Carpenter Foundation in the Gothic Reading Room.



Marcus Hobbs and Grover Smith

THE DEED IS DOWN, THE
FOUR-MILLIONTH ONE



Richard Watson, Mary Plowden, and Anne Strowd

THERE ARE 4 MILLION REASONS
TO VISIT GERRARD LIBRARY

A MILLION BOOKS... BUT HOW MANY VIEWS
TO FIVE OBJECTS?

PRINCIPAL LIBRARY

REMARKS ON THE PRESENTATION
OF THE FOUR MILLIONTH VOLUME
TO DUKE UNIVERSITY LIBRARIES,
APRIL 10, 1992



Ann Day, President of the Carpenter Foundation, presents the four millionth volume to Provost Langford in Duke Chapel.

REV. ANN B. DAY, *PRESIDENT,
E. RHODES AND LEONA B.
CARPENTER FOUNDATION*

While I was in Richmond this past week, I came across a tourist brochure about the Edgar Allen Poe Museum. It related a number of interesting details about the poet's life, but what caught my attention was the brochure's list of "the few worldly possessions Poe left at his death: a trunk, his wife's mirror and trinket box, a walking stick and a

pair of boot hooks." That's all!

You will understand my astonishment that a person could leave behind only five items, when I tell you that one wall of my basement in Massachusetts is totally obscured by floor-to-ceiling cartons of the "worldly possessions" that my mother left upon her death eleven years ago. Moreover, any day I expect a shipment of ten more boxes from storage that must find a place somewhere in my basement!

My mother saved a little something

or, in some cases, a lot of something from every period of her life. For me, this accumulation of memorabilia is exhausting to sort out but, I must admit, fascinating. As long as I can remember I've loved rummaging through the toys, photographs, green stamps, china, letters, and innumerable mementos that form a collage of Leona Bowman Carpenter's experiences and relationships.

Among the treasures of her life, there were always books. When I was

young, I was particularly intrigued by the books my mother saved from her college days. I would open one of the volumes from her time at Duke and see her name—Leona V. Bowman—written on the title page. I tried to imagine the woman I knew as “Momma” being “Leona — college co-ed,” clutching that very book as she raced to get to class on time (especially if it was a morning class), or turning its pages late at night as she crammed for a final exam. Those books were a springboard for my fantasies about how college was for her in the 1930s and how it might be for me in the 1970s.

I think children often adopt into their affections the people and places that are landmarks in their parents’ lives. For me, Duke University was one of those places. My mother talked about Duke in a way that made me think of it as the Emerald City of Oz relocated in North Carolina. Of course, only those of you who live and work here know if that’s an apt description.

Just about thirty years ago, my mother happily brought my brother and me for a visit to this campus. She was very proud of her Alma Mater—its academic reputation, its beauty and, of course, its Blue Devils. She delighted in showing us around and photographing us in front of every stationary object in sight including her dorm, Giles House, and assorted statues and magnolia trees. These photos are now part of the family memorabilia with which I am filling a new generation of boxes!

I know that my mother’s college years, both at Mary Baldwin in Virginia and then at Duke, were some of the most formative and memorable of her life. Their impact was exceptionally strong, perhaps because she was only fifteen years old when she started college and nineteen when she graduated from Duke in 1935.

But what she valued as much as the actual days she spent here was the intellectual foundation they gave her

for all the days that followed. My mother understood learning as the lifelong challenge and pleasure of refining what one thinks and how one thinks. She would have agreed with Professor Allen Kelley, a member of your faculty, who is quoted in a recent Duke “Bulletin of Information” as saying, “Learning is more than acquiring information: it is mastering and using tools of analysis to think critically, and acquiring an insatiable appetite for discovery.”

I understand that when my mother was here in the 1930s the “food for thought” available in the library amounted to some 320,000 volumes. As an English major, I’m sure she was familiar with many of them. She would, no doubt, be pleased and amazed that we are gathered here today to celebrate the acquisition of the four millionth volume for the Duke University Libraries. It is the hope of the Board of the Carpenter Foundation that this volume and all of those which will constitute the Leona Bowman Carpenter Collection in English and American Literature will whet the “insatiable appetite for discovery” of many generations of Duke University students to come.

On behalf of the Foundation’s Board, it is my pleasure officially to present this first edition copy of John Donne’s *Poems. With Elegies on the Authors Death.* as the four millionth volume in the Duke University Libraries and to thank you all for being part of this very special day.

THOMAS A. LANGFORD,
PROVOST, DUKE UNIVERSITY

What a magnificent gift! There are a variety of markers in the development of any educational institution. Some are immediately perceived because they stand out against the horizon and have some distinctiveness in them-

selves—a building, a playing field. But other markers are less noticeable immediately. And yet they underwrite the very life of an institution.

Among such markers are the books in a library. Rather than standing apart in splendid isolation, they provide seminal strength through being a part of the collection that encourages and matures intellectual thirst.

We at Duke are greatly indebted to the Carpenter Foundation for being able to see beneath the surface to the very lifeblood of our educational enterprise. Reverend Ann Day has said it more eloquently than I. But if this gift does help to encourage “an insatiable desire for discovery,” it will be a gift that not only comports to our purposes but will enhance the present and future life of this institution. To the Carpenter Foundation, Ann Day, we offer our deepest thanks. ☐

A PROFILE OF ANN DAY

Ann Day, who lives in Holden, Massachusetts, where she is involved in supply preaching and adult education for the United Church of Christ, is the daughter of Leona Bowman Carpenter. She has one brother, Paul B. Day, Jr. She received her undergraduate training at Mary Baldwin College, which her mother also attended, and her M.Div. degree from Vanderbilt University.

Reflecting on her visit to Duke and the festivities surrounding the four millionth volume addition and the Carpenter gift, Day said, “I am very impressed with the enthusiasm that has been shown for the gift. The many people who talked with me about it are obviously very proud of the library.”

A LIFE IN BOOKS, AND HEREABOUTS

REYNOLDS PRICE

Forty years ago next week—on April 16, 1952—a young man just past his nineteenth birthday left his room in Kilgo Quad, some hundred yards from where we sit (Kilgo was then the sole habitat of freshman males). Stiff with the numbing but not unenjoyable melancholy that only postadolescents feel, he strode through the bright arcade past the filled phone booths and on down Main Quad through a welcoming spring night, broken by shafts of glare from the quarters of raucous upperclassmen in fraternities across the grass. None of the night's dim fragrance or promise, none of the harmless human uproar eased the boy's ache.

At the bus stop bench, he passed that fixture of early Duke days, the famed Mr. Shears, whose student name was "Nurmi" and who tutored athletes in French and German. Collapsed though Nurmi generally was at the end of a work day (which regularly included footraces with campus buses), his

tireless passion was precise time-telling. He always carried numerous watches, all of them set to Greenwich Mean Time—"the only real time," he'd tell you.

This April evening he calls out after our young man, "They'll tell you it's 8 p.m. this instant, Eastern Standard Time; but don't you believe it. It's one in the morning in Greenwich, England; they can't change the *time*."

The philosophic boy manages a thin smile—plainly Nurmi too sees the madness of all this swarming business, this grinning folly that the whole round world of human fools calls *daily life* (so the boy thinks).

He glances at his own watch and hurries toward the lights of the Main Library. Its many tall windows are open on the gentle night; its massive hulk stalls there, bright as a nocturnal ocean liner safe underway on a purposeful voyage. Nodding to a few pleasant-faced classmates, who lack his precocious knowledge of the

world's grim meaning, the boy finds a final vacant chair in the packed undergraduate reserve room (the first-floor room that still faces Allen across the quad). Adjusting his eyes to the lethal new fluorescent lights that scald the hapless readers with a dead-white shine, he spreads his blue notebook before him and starts the evening's urgent chore—he must memorize an inch-thick stack of verbatim notes from the brilliantly phrased and memorably stoic lectures on modern history by the first great scholar-teacher he's encountered, Harold Parker: there's an hour test tomorrow.

But before he's mastered Parker's lucid and sardonically remorseless diagnosis of the elementary human misunderstandings in the work of Karl Marx (failures which, Parker says, will doom Marxism in the course of time), the boy is overwhelmed by a tide he has struggled to stem for long weeks. The first romance of his adult life, a dazzling construct that he built from



Reynolds Price speaks of the role of the library and writing during his undergraduate days at Duke. Listening intently are William Willimon, Dean of the Chapel; Thomas Langford, Provost; Jerry Campbell, University Librarian; Patric Dorsey, Secretary of the North Carolina Department of Cultural Resources, and Steven Korman, Chairman of the Library Advisory Board.

dreams and hunger with the slim cooperation of one gorgeous classmate—the momentary splendor of that pleasure dome (built, alas, on sticks) has caved in on him and stifles him now, when lesser loves are grinning and nuzzling all around him among his age-mates. He knows of a single possible cure for his bitter ache, or at least a strong drug to ease his pining for an hour or so.

He turns to a clean back page in his notebook—white lined paper for orderly progress—and he starts his ritual struggle toward calm, a slower heart, a mind at peace with its hard new wisdom. Since the woes of adolescence fell on him six years ago, this boy's main truly breathable air has come through two windows—first, from the books of wise men and women whom he reads voraciously or, second, from his own mind that moves his fingers to write short poems. With other students in snooping distance, he flings his usual stealth aside to write these lines straight through in sight of whoever looks; and he never flags till the words themselves have cut him at least a narrow airshaft and brought another fragile peace in which he can think of more than his pain.

This is the poem:

*Because I am,
Because I am what I am,
I have been always alone.
Always hoping that someday
I would round some corner of my
heart
And see and smile and say at last
That this is that for which I cry.
And so in each new face and always
In the old, in each new love or day
Or song, I wait to see if here
The world has broken through the
colored glass to me.
And then I know, as ever over I must
know,
That I am here and it is there
And between us, wide and deep, is a
Dark and winter sea.*



Even that night, the boy has read enough to know that his own words and rhythm are stale. He sees that, as ever in the five years since he turned to writing, he has once again invented the wheel—he's made one more superfluous offering of old words and shopworn truths. Worse still, he sees that he has almost comically dramatized and magnified a private heart-break to world-tragic size. Yet he doesn't move to destroy the page. He leaves it in the back of his notebook, where it persists. For while he's his own most brutal critic, he likewise has

the peculiar and irreplaceable guts of a born writer, a long-distance runner.

He somehow trusts that, if he works on here—always in the calming presence of the world's great poems and the trustworthy voices this storehouse provides—if he'll only endure this pain brought on him by another human creature, if he'll only continue the struggle with human witness and feeling and language, then he'll one day find the actual grammar and rhythm to sink his own indelible and useful truth deep into the listening heart of the world.

Reynolds Price captivated those attending the four millionth volume presentation with his description of his college years.

Now however, this April night, there's even a sweetness in the recognition that his destiny is unsuspected by these unwatchful students working round him on their own vital errands, or by Harold Parker with his gray hawk-eye or anyone else on the whole blue planet. Above all, his future as a happy man—possessed of words and the power to spread them beyond his own body—is unforeseen by his beautiful, skittish and unconvinced ex-love, that blind spendthrift who cast me aside.

By now I'm sure, it's no surprise to any of you that the wobbly and potentially megalomaniac boy was me—or would live to be me, this seated gaffer with captive listeners in the limestone upturned boat of a church. To the boy's own posthumous astonishment, he actually endured that freshman spring and has worked to describe it four decades later, for what it's worth.

I think I know the slender worth of the boy's poem from that April night, and none of that worth has to do with *my* life—my private progress through childhood to here as your colleague in an academic village, or even as a writer read by strange eyes in various tongues. I likewise know the weight of the fact that the boy's poem, like a great deal else he'd write that year and throughout his life, was written at a table in one busy library (one which had counted its first million volumes the year before). And I know those things for two reasons, both of them as valid now as then:

—First, like the baffled and homeless Americans who flock in municipal reading rooms today, that boy in the Fifties had known ever since he learned to read that public libraries are sanctuaries on the order of those few cities of ancient Israel where the hunted could flee and not be pursued. In their soft-floored, padded-wall enclosures, libraries promised not merely guidance and refuge but utter escape and (to certain hopeful minds) even the whisper of deathless fame.

—Second, even more than the boy might have felt on a solitary peak in some mountain range, in a full library like ours in all its branches, his native human loneliness is heightened and eased by the nearness of a building full of visible others, a neogothic stone boatload of other luckless readers who, one by one, redouble his effort as they join in searching the small black marks strung along white pages for the perfect words that serve as fuel to sail them onward through lives at least as lonely as his, though they may not yet know it.

For with all his young delusions of universal wisdom and peace, if the boy knew a single thing that night which was still concealed from most of his age-mates, it's preserved in the salt of his poem's sententious ending:

*I am here and it is there—
And between us, wide and deep, is a
Dark and winter sea.*

The word *I* in those lines means *me*, both then and now—a hungry creature denied what he knows are his just deserts. And the thing called *it* from which the boy thought he was doomed to separation is every object, person, feeling and deed that a normally ravenous life desires and believes it needs, through every moment between its birth and the silent grave.

What he does not know, though the gray successor who speaks for him here has long since learned, is that all but a few of those creaturely pleasures, qualities, objects and feelings are serenely—even eagerly and sometimes dangerously—waiting in the walls of a self-respecting world of books like the mountainous holdings now in our midst: a library in which, through the years since I first used it, the books and documents themselves have literally teemed in the dark of night with the proud result that, for every title that stood in place that April night, there now stand four.

If we say it ourselves, it's nonetheless true. Through the efforts of a staff unequaled elsewhere in the University for its foresight and self-effacing excellence, we have built here among us an almost unthinkable rich resource, one fit to stand with all but the oldest since the great library at Alexandria burned to the sockets.

The fact that we augment our holdings today—through the enlightened grace of the Carpenter Foundation—with five choice works of individual poets and a vast database of British and American poetry is further cause for grave celebration since every poet, and each of their poems, speaks in a proven durable voice, as no other works of our race have done, to the solitary plight of every creature, to our likewise separate neighbors beside us and to all our joined contingent hopes, if not for deathless love and glory or the happiness I anyhow have known, then for as much common honor as each of us thinks he's earned and the start at least of comprehension: the news that our pain and joy are shared and are set above us in a larger frame for the world to read. ☺



Above: Ann Day and Myron Reinhart, former president of the E. R. Carpenter Company, at the dedication of the Leona Bowman Carpenter Room in the Lilly Library.

Below: This bookplate will be used in books purchased for the Carpenter Collection
Far right: Leona Bowman, from the *Chanticleer*, 1935.

The E. Rhodes and Leona Bowman Carpenter Foundation has made a \$1,000,000 grant to Duke University Library to fund an endowment for English and American Literature. The income from the Carpenter Endowment will fund the annual purchase of approximately 1,200 monographs, rare books, and serials in the field of English and American literature, as well as the preservation of endangered volumes from the library's collection of English and American literature. Each item purchased with Carpenter Endowment funds will bear a specially designed bookplate.

In recognition and appreciation for this wonderful gift, the University has named the reference room in the Lilly Library, designating it the Leona Bowman Carpenter Room. A bronze plaque will be hung to identify the room, which was dedicated on April 10.

In addition to the endowment, the Carpenter Foundation made a gift of

\$165,000 with which to inaugurate the Carpenter Collection. The library acquired five rare volumes of English poetry, one from each century beginning with the 16th. From that group

the four millionth was selected. The work chosen was the first edition of the first collected edition of John Donne's *Poems. With Elegies on the Authors Death*, 1633. The other four volumes are:

SPENSER, Edmund.

The Shepheardes Calender.
London, 1581. Second edition;
one of ten recorded copies.

GRAY, Thomas.

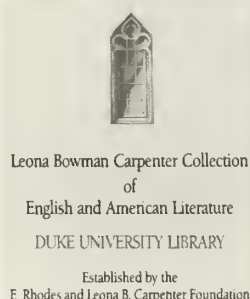
An Ode on a Distant Prospect of Eton College. London, 1747.
First edition, and one of four or five copies sold at auction in this century.

ROSSETTI, Christina G.

Verses. London, 1847. First edition
of the author's first book

ELIOT, T.S.

Prufrock and Other Observations.
London, 1917. First edition.



A PROFILE OF LEONA BOWMAN CARPENTER

Leona Bowman Carpenter transferred to Duke from Mary Baldwin College, where she had completed two years of her education. At Duke she majored in English. Interested as well in French and music, she was a member of the Choir and the Glee Club at Duke, from which she graduated in 1935.

Following her graduation, Carpenter obtained professional training at the Johns Hopkins Hospital School of Nursing and in 1941 received a certificate in Public Health Nursing from the Richmond Professional Institute of the College of William and Mary. She served as a public health nurse for the Virginia State Department of Health. During World War II, while serving as an instructor in the Dispensary Visiting Nurse Service of Johns Hopkins Hospital, she was assigned to represent the National Nursing Council for War Service and the United States Cadet Nurse Corps. In this assignment, she conferred with college faculty, students, and administrators throughout the country to recruit student nurses as wartime replacements and for post-war careers.

The Carpenter Foundation was established in 1975 by E. Rhodes and Leona Bowman Carpenter.



DUKE UNIVERSITY ARCHIVES

THE CARPENTER COLLECTION OF ENGLISH AND AMERICAN LITERATURE

ENTERING A NEW PHASE

GLORIA PAYNE COLVIN

REFERENCE LIBRARIAN,

LILLY LIBRARY

During the past twenty-two years the library on East Campus has undergone three name changes and consequent changes in its collection and policies. Men and women undergraduates now frequent the building that once served primarily as the library for Duke's undergraduate women. The transition from manual processes and records to automated systems has altered the appearance and operations of the library. Books are now marked with barcodes and checked out via computer. An online catalog is replacing the card catalog. Students do research at CD-ROM stations as well as with printed sources.

Yet along with these changes, the library has retained its reputation for personal service, its diverse collection, and its gracious appearance and pleasant ambience. The one constant throughout all of these changes has been librarian Betty Young. To a large extent it has been her vigorous efforts that have maintained these traditions as she accommodated the changes. This spring she will retire as head of the library, a position she has held for the past eleven years.

Many of these traditions are rooted in the continuity of leadership the library has enjoyed through the years. Young likes to remind people that the library has had only three heads in its sixty-two year history (Lillian Griggs, Evelyn Harrison, and Young), each one of which trained her successor.

Young's association with the library goes back to the early 1960s when she worked at the circulation desk on evenings and weekends. After completing her library degree in 1970, she was offered the position as head of the circulation department. In 1978 she became acting head of the library, and three years later she was appointed as head librarian.

Young's commitment to maintaining the library as a vital presence on East Campus has been unwavering.

Through the years she has sought to provide a collection and the services required to meet the needs of the students and faculty located on that campus.

Her dedication to the library and her extraordinary level of energy are legendary. Library staff recall her insistence on returning to work two weeks after undergoing hip replacement surgery. So determined was she to get back to the library that she maneuvered her crutches between patches of ice which had recently formed on the library steps.

Very much a hands-on administrator, she is as likely to be found entering cataloging information at a computer terminal or putting books on reserve as she is to be attending to managerial responsibilities. She considers the high standards she maintains regarding accuracy and quality of work to be directly related to her goal of providing excellent service to the library's patrons.

Balancing this are a graciousness and warmth that have led many a student assistant to remark that working in the library is like being part of a family. Typical of her kindness are the care packages filled with home-made cookies she and the staff prepare every year during the December exam period for each of the student assistants.

The stories she enjoys sharing about her youth and early adulthood reveal a great deal about her personal qualities and values.

Her early life reads like a narrative by pioneer writer Laura Ingalls Wilder. Although Durham has been her home since 1954, Young grew up on her family's farm in Elk County, Kansas. Ancestors homesteaded the land in the 1870s after the government took the land from the Osage Indians.

Education, highly valued by her family, was obtained only through significant effort. She and her older

brother walked two miles in all kinds of weather to attend a one-room school house complete with pot-bellied stove. To attend high school she and her brother had to go to the nearest town. Because of gas rationing during World War II, they stayed in an apartment in town for the week, rather than make the eight mile trip between home and school twice a day.

Following graduation from high school, she attended Ottawa University for a year. Marriage to Charles Young and a move to Washington, D.C., where he was stationed with the Navy interrupted her college career. In Washington, she too worked for the Navy in what could be considered her first research position. It was her responsibility to locate officers (or in some cases their next of kin) who had been promoted while in active combat.

Young's career in libraries began at the University of Kansas where she worked in the library's circulation department while her husband completed his degree. So outstanding was her performance that, when the Youngs moved to Ithaca, New York, she was hired sight unseen by the Cornell library as supervisor of the circulation department.

The Youngs moved to Durham in 1954 when Dr. Young was hired as an instructor in Duke's History Department. They raised two children, Philip, now head of the University of Indianapolis library, and Janet, a claims authorizer for the Social Security Administration.

Once her children were in high school, Young completed her undergraduate degree at the University of North Carolina at Chapel Hill where she was elected to Phi Beta Kappa. Following that, she earned her master's degree in library science at UNC and was selected for the honorary society, Beta Phi Mu.

A woman of multiple talents and interests, Young has been involved in



Betty Young

many professional organizations and endeavors. She has served as president of the UNC Library School Alumni Association, held offices in a roundtable of the American Library Association, served as vice-president, program chair, and president of the Carolinas Symposium on British Studies and vice-president of the Duke chapter of Phi Beta Kappa. She has also been an active member of Altrusa, a professional women's service organization, and Epworth United Methodist Church.

History is an interest she shares with her husband. She is recognized as an authority on the history of Duke University, and has written and spoken on the subject. In 1978 she published

The Library of the Woman's College, Duke University, 1930-1972. She has also published articles on library history, librarianship, and Methodist history.

The Youngs have lived in England on several occasions and have traveled extensively throughout that country. During one of these trips Young researched sites important to British Methodist history, and co-authored *A Methodist Guide to London and the Southeast* with John Vickers.

"My life has had different phases," said Young in a recent interview. "Each one of them has been good. Now I'm looking forward to this next one." An avid gardener, she is anticipating spending many pleasant hours in her

greenhouse and garden and continuing to give tours of the wildflowers in Duke Forest. The Youngs enjoy traveling, and have plans to visit Ireland this summer and later to tour parts of the United States in their camper. She is also eagerly anticipating the prospect of spending more time with her only grandson, two-year-old Andrew, who recently moved with his parents to nearby Henderson, N.C. ==

¹ Originally the Woman's College Library, it became known as East Campus Library with the merger of the Woman's College and Trinity College in 1972. Last year the library was officially named Lilly Library in honor of benefactor Mrs. Ruth Lilly.

REFLECTIONS ON A CAREER

At the end of June, Donn Michael Farris will retire as of the Duke Divinity School Librarian, a position he has held since 1950. Reprinted here, with the permission of Carter Askren, Editor of *Divinity News & Notes*, are some of Farris' thoughts on his career and his years at Duke.

ON BECOMING A LIBRARIAN

After receiving my seminary education at Garrett-Evangelical Theological Seminary, I went to Yale to begin work on a doctorate in contemporary theology under Robert L. Calhoun, at that time probably the preeminent scholar and teacher in America in the field of the history of Christian doctrine. Needing to earn some money, I secured

experience, which ought to tell me whether or not my vocational direction was a wise one. He somehow found the money, and I became a full-time librarian, doing in the course of the year a little bit of practically everything that goes on in the library. My first assignment was to shift the entire Yale Divinity School book and periodical collection so that stack space could be more efficiently used. Much of this was done on my shoulders and up and down stairs, because the library had three stack levels and no elevators. At the end of this year I was more certain than ever that I wanted to become a professional librarian, so I moved from New Haven down to New York to pursue my degree in library administration at Columbia.

years of graduate work in theology and philosophy behind me, I felt that I would probably find that my most useful and satisfying area of service would be in theological librarianship. Additionally, I had been raised a Southerner (in West Virginia), and after six years of schooling in large northern cities I knew I was ready to return to the South. I had for six years successively been a part of three large university communities (Northwestern, Yale, and Columbia), and I knew that I wanted to go to an institution that had a reputation for supporting serious scholarship and research and that, of course, reflected these concerns in the quality of its libraries. My own theological position had finally stabilized in the generally liberal tradition, and I knew I would feel more at home in an institution which could also be so described. Duke filled all of these requirements. And finally, I hoped that I could settle down someplace that was within a reasonable distance from my original home and my parents in Welch, West Virginia. Durham is 250 miles from there. Duke was clearly the place for me.

Having decided where to go, I inquired of knowledgeable friends in the academic world as to what my chances were of becoming librarian of the Divinity School at Duke. The answers were unanimous: "It's impossible. The man who is in the position likes it there and will probably stay where he is for the rest of his life." So, with my goal of coming to Duke pronounced hopeless, I pressed on to the completion of my library school program.

Late in the fall of 1949 the Duke Divinity School librarian, George Brinkmann Ehlhardt, was offered the presidency of Brevard College. He accepted and suddenly "my" position was open. Benjamin E. Powell, the university librarian at that time, had the responsibility for finding a new Divinity



Donn Michael Farris and Harriet Leonard
(see also p. 23)

a part-time job in the Divinity School Library. I immediately became so fascinated by library work that I began to think of my future as being in librarianship rather than in the teaching career I had had in mind since my seminary days. I brazenly asked Raymond P. Morris, the Yale Divinity librarian, if he could find a way to create a full-time job for me so that I could have a year of hands-on library

ON COMING TO DUKE

I have always been intrigued by the fact that I decided I wanted to come to Duke without ever having been here and before it was known to anyone—even anyone at Duke—that there would be a position open here for a theological librarian. My selection of Duke as my destination was born of several considerations. Since I had five

School librarian. He realized that he had never known but one professional theological librarian, a man who had been a fellow student at the Columbia School of Library Science and who had subsequently gone on to become a theological librarian. That man: Raymond P. Morris. An inquiry to him elicited my name and a recommendation of me as a likely prospect. I was interviewed in February, was offered the position in April, and took up my duties on July 1, 1950. And I came to stay.

ON MY PROFESSIONAL GOALS

At Duke, I was the first full-time or professional librarian to hold my position. George Ehlhardt had served as registrar as well as librarian, and by the very pressing nature of its duties, the registrar's office received the greater share of his attention. When I came here I was told that I had two responsibilities: to develop the collection and to develop the reference services offered by the library. These, in fact, are the only two instructions I have ever received from either the Divinity School or the University library system. I suppose you might say that my work at Duke has been characterized by my following these two directions and by my desire to make the Divinity School Library a warm, inviting, and supportive place to be.

ON BUILDING THE COLLECTION

This is without a doubt the most difficult question you could ask me about my work. I think I know the basic ingredients that are required in the librarian who is responsible for building a collection, but I cannot explain the mechanism that brings them together to produce each decision as to whether or not to buy a given title. One must know, of course, what is already in the collection, what its strengths and weaknesses are, and the

nature and requirements of the patrons it is expected to serve. The Divinity School Library, for instance, serves a large undergraduate student body, a group preparing for the pastoral ministry, a large number of faculty members and doctoral candidates engaged in a wide spectrum of research, and the general University community, which expects the Divinity School to fill all of its bibliographical needs in the field of religion. Then the architect of the collection must have a basic knowledge of the entire range of religious subjects and an extensive knowledge of the bibliography of these subjects. Finally, when the moment comes to say "yes" or "no" to a specific title, the mind somehow weighs all relevant elements of this knowledge together with such considerations as the cost of the book, the state of the library's budget, and other possible needs of the library—and comes to a decision in (for me) a matter of a few seconds. I can only describe the final decision on the title as an intuitive one. I could never tell you exactly how the knowledge and experience I have accumulated over forty years produce the decision. I also like to point out that my decisions not to buy titles are as important as my decisions to purchase titles.

Otto Harrassowitz, perhaps the preeminent European book dealer today, estimated that about 50,000 religious titles are published each year in the western languages alone. Since we acquire around 5,000 new titles a year, this means that in selecting from just this group I must say "no" to nine titles for every title to which I say "yes." And when one adds all the materials in non-western languages that I consider for purchase and all the titles I see in second-hand book catalogs, I probably make twenty negative decisions for every positive one I make. And these negative decisions are just as important to the maintenance of the

quality of the library as are the positive ones, for it is by these "no" decisions that materials are excluded from our collections because they are of poor quality or are simply not relevant to our needs and purposes.

ON THE JOYS OF WORK

I feel genuinely blessed that for all of my professional life I have had a job that caused me to look forward to going to my office almost every morning and gave me the opportunity to do the things I think I do best, all in a setting that I have found eminently satisfying and with a long and ever-changing succession of people who have enriched my life. My greatest satisfaction has been the opportunity to work with our students—from the undergraduates to the doctoral candidates—who are our patrons. And it is surely these relationships that I shall miss most upon my retirement.

The other great joy of my professional life has been to live it among books, the company of which—after all these years—continues to give me pleasure. I still see every book that comes into our library. I pick it up, handle it, and open it, in the hope that spending even a brief time with it will give me some sense of its nature and its quality.

Finally my service as librarian of the Divinity School has given me the great satisfaction of knowing that I will leave the tangible legacy of a library that will continue to be profitably used by generations of students and faculty yet to come. In the past forty-two years I have selected approximately a quarter of a million books for the University; and one of the results of this is a Divinity School Library which is among the seven preeminent theological libraries in this hemisphere. With these observations I am willing to close my career and these reflections upon it.

In addition to his outstanding service to Duke, Farris has served his profession tirelessly. He undoubtedly holds the record for the most faithful attendance at conferences of the American Theological Library Association, which are held annually in various cities throughout the U.S. and Canada. Since his first conference in 1951, he has attended all but one.

He was first elected to the Association's Board of Directors in 1953 and has served on the Board ever since. In 1961/62 he held the office of vice-president, followed by the presidency in 1962/63.

Farris is just completing his 39th year as editor of the Association's quarterly Newsletter, which he founded in 1953. He will serve as editor for one more year, before turning over the helm.

And what lies ahead? First, Farris is excited at the prospect of being able to read books for pleasure instead of reading to evaluate them for inclusion in a bibliography or for possible purchase for the Divinity School Library. Sleeping later and doing more cooking also have their appeal, as does the prospect of spending four weeks this August at Topsail Island, instead of the usual three.

Joyce Farris, Donn Michael's wife, who has been a catalog librarian in the Monographic Cataloging Department for fifteen years, will retire at the same time. Though they will continue to live in Durham, they do plan to travel. In 1993, the annual meeting of the American Theological Library Association will be held in Vancouver. Following the meetings, they hope to take a cruise from Vancouver to Alaska, enjoying the sights along the way. They also dream of venturing to the other end of the world and motoring through New Zealand. Iceland may also be a destination; friends there have repeatedly asked them to visit.

✓/HATEVER THEIR ADVENTURES, WE WISH THE FARRISES GODSPEED AND MUCH HAPPINESS.

NOTABLE ACQUISITIONS

The library has recently acquired no. 22 of an edition of 50 numbered copies of *The Cycle of the Day*, a book of hours designed and printed by James Trissel in 1991 at The Press at Colorado College. Housed in a large custom-designed case, this elegant book consists of eight sections, following the pattern set down in the *Rule of St. Benedict*.

Each section, Matins-Lauds, Prime, Terce, Sext, None, Vespers, Compline and Vigil, and a Colophon, is a trifold printed outside

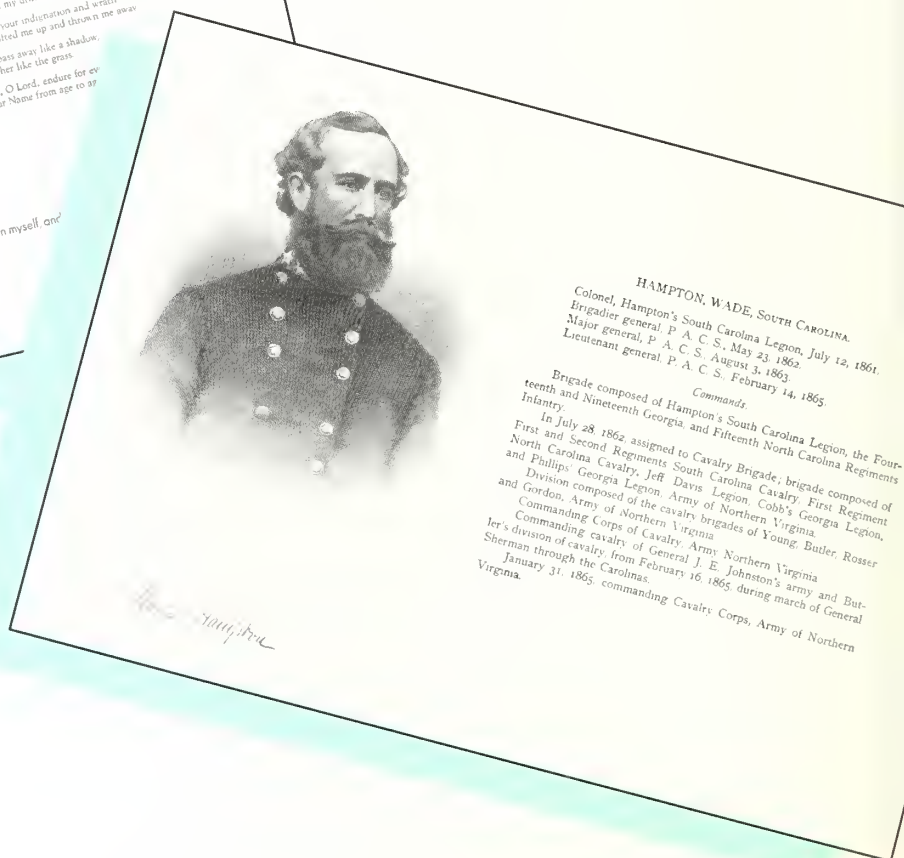
and in, unfolding to reveal a complement of Psalms and other poetry together with a center panel color-printed to invoke a specific time of day. This book marks the wholesale use of a contemporary technology, computer-generated type printed from polymer relief plates. The entire book is letterpress printed, with calligraphy, drawings, diagrams, and large areas of pure color.

Recently added to the collection of Confederate papers in the Rare Book Room was *Military Records of General Officers of the Confederate States of America*, by Charles Bryan Hall. The work was privately printed at the Lockwood Press in New York in 1898. It includes the military records, both in the Confederate Army and in the U.S. Army, of all those who graduated from the U.S. Military Academy in West Point or who were appointed to the Confederate Army from civil life.

Arranged in order of their rank are the records of the commander-in-chief, generals, lieutenant generals, and major generals. Enhancing the text are 108 etched or copper- or steel-engraved portraits, most of which were published for the first time in this work.



From *The Cycle of the Day*



AMERICAN LABOR MOVEMENT

Patrons can increase their knowledge of the American labor movement, thanks to the recent acquisition of the Records of the *Amalgamated Clothing Workers of America* on microfilm. The collection is divided into three parts.

Part 1, The Papers of Sidney and Bessie Hillman, 1911-1970, (31 reels) contains complete correspondence files from the ACWA collection of Cornell University. The career of ACWA president Sidney Hillman reflected many of the most significant changes in the American labor movement. Much of Hillman's philosophy concerning organized labor's role in a democratic society has remained a guiding force for the labor movement since World War II. As president, Hillman was at or near the focus of most major decisions affecting labor during the 1940s. Bessie Abramowitz Hillman was also a founder of the ACWA. Her efforts as an organizer for the union and as a troubleshooter for her husband are documented in the collection.

Among his most enduring contributions was his leadership toward a more active legislative program at the federal level during the post-war years. No labor leader was as personally close to President

Franklin D. Roosevelt, and none had more regular access to decision makers within the Roosevelt administration. *Part 2, Papers of Sidney Hillman, New Deal and Wartime Agencies* (19 reels) documents Hillman's work as part of the National Industrial Recovery Administration, the National Defense Advisory Commission, and the War Production Board.

Part 3, ACWA Scrapbooks and Press Releases, 1910-1961 (11 reels) contains the contents of the union's voluminous assembled scrapbooks, including news clippings, contracts and agreements, correspondence, and union periodicals.

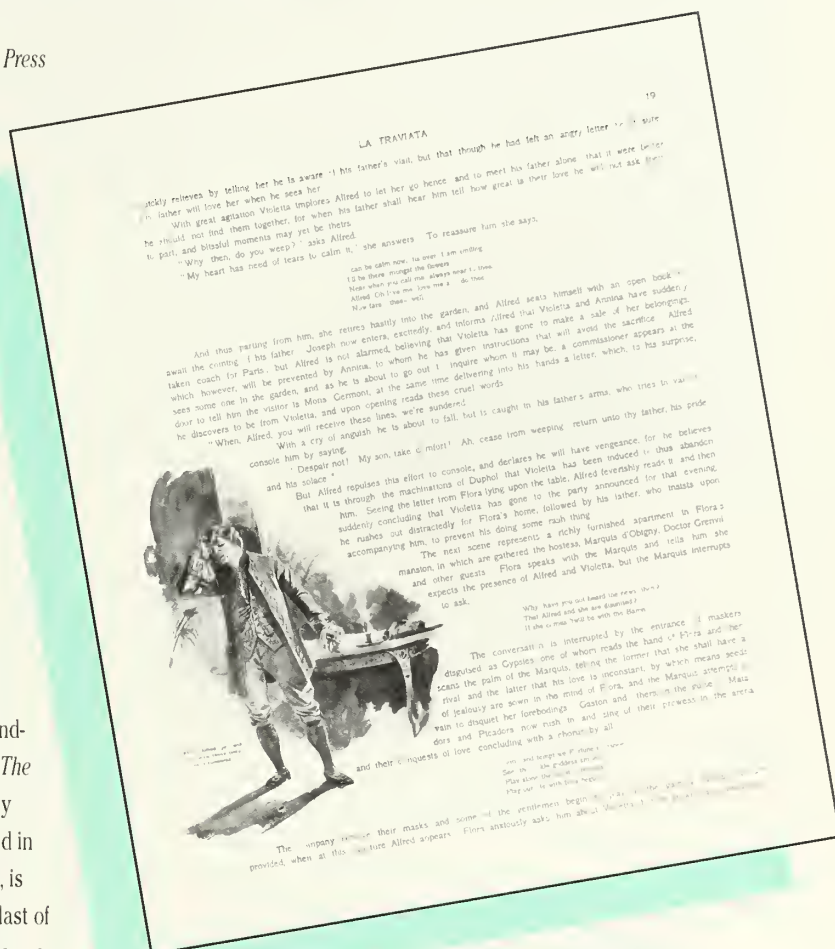
The work is housed in the Newspapers and Microforms Department.

ESPECIALLY FOR OPERA BUFFS

A generous donor has given the library a marvelous set of ten handsomely bound volumes, entitled *The Great Operas*. The work, edited by James William Buel and published in London and Philadelphia in 1899, is "Introduced by Giuseppe Verdi (last of the great composers)." This set is one of fifty copies of the Memorial Water-Color Edition of the work. Arranged by composer, the volumes are lavishly illustrated with watercolors and gilt work. The set is bound in tooled leather.

The publisher dedicated the work to Verdi not only for his contributions to music but for his "philanthropic spirit manifested by the founding and munificent endowment of two splendid homes, in Milan and Villa Nuova, Italy, for aged and indigent musicians."

In the introduction, Verdi says, "...the supreme type of music is opera because it represents the marriage of story and song, a union of those twin arts which approach so nearly the divine..." He adds that the publication will be of value to people who love music but who are unfamiliar with the tales of the great operas. =



FRIENDS' CORNER

HOW THE GREAT MEDIEVALISTS GOT THAT WAY

At the end of January the Friends were presented with a special opportunity, thanks to Duke's Religion Department. Dr. Hans Hillerbrand, himself a member of the Friends, asked the secretary if The Friends would be interested in co-sponsoring a visit to campus by Dr. Norman Cantor, a medieval scholar, professor at NYU, and author of *Inventing the Middle Ages: The Lives, and Ideas of the Great Medievalists of the Twentieth Century* (William Morrow and Co., 1991). After some hurried arrangements and quickly mailed invitations, Cantor spoke to The Friends on the evening of February 13 about "how the great medievalists got that way."

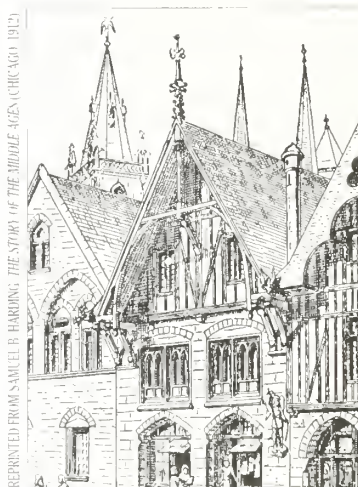
Cantor, a Canadian by birth, was a Rhodes scholar at Oxford and earned his Ph.D. from Princeton. He has taught at Princeton, Brandeis, and the State University of New York. He currently teaches at New York University. His most recent book was chosen by the Book-of-the-Month Club as an alternate selection; the National Book Critics Circle has designated it one of the twenty-five best books of 1991 written by an American.

Cantor said that he wrote the book, which describes the lives and works of twenty medievalists, seven of whom he knew personally, to "pass on information from his age." Duke professor of English Lee Patterson has called Cantor "the Kitty Kelly of medievalists." Cantor proposed that the medievalists of the early to mid-1960s

were profoundly influenced by the upheavals in the world at the time.

Many of them fought in World War I and experienced its horrible violence. Although they certainly did research, they may have created an ideal medieval world in revulsion for the world around them. He noted that several medievalists may have been similarly influenced by personal difficulties.

Interest in medieval history, he noted, is cyclical, and now on the upswing. In his opinion, publishers are now very narrowly focused and often misjudge what college-educated Americans want to read. Cantor stated that he wrote the book to bridge the gap between academia and the general educated public. Academicians, in his view, need to "save American culture from trash merchants and vulgarians."



REPRINTED FROM SAMUEL B. HARDING, *THE STORY OF THE MIDDLE AGES* (CHICAGO 1912)

BUILDING OUR INSTITUTIONAL RECORD

The large central table in the Rare Book Room was spread with a feast for the eyes and the intellect on the evening of February 25. Bill King (B.A. '61, M.A. '63, Ph.D. '70), University Archivist, had assembled a variety of documents and memorabilia to illus-

trate his talk to The Friends on the University Archives.

The concept of the Duke University Archives was approved by the university in 1941, but the Archives did not actually come into being until 1972 when alumnus W. M. Upchurch and Shell Oil Company provided the funds. Records had been kept earlier by the library's Manuscript Department, but there was no departmental policy for what records should be deposited there.

Today the University Archives collects administrative records, faculty papers, Chapel sermons, printed material by or about the university, student papers, and photographic materials (the collection contains about 10,000 photos).

The contents of the table illustrated the various types of records that the University Archives houses. Among the fascinating items were the founding document of Duke, from 1839, and a beaver top hat with a wallpaper lining that was worn by John Brown (of John Brown's Schoolhouse) in 1839.

BOOK DISCUSSION GROUPS FORMED

The Friends of the Library has inaugurated two book discussion groups. One group meets in the afternoon of each fourth Tuesday and the other meets in the evening of each fourth Thursday. The initial meeting for each group was in March.

The afternoon group decided to read the works of southern authors. The evening group began by reading works by Czechoslovak author Milan Kundera and moved on to reading works dealing with ways of simplifying life.

If you are interested in joining either group, please call Joline Ezzell (919-684-2034).



Allen Lacy

HOW DOES YOUR GARDEN GROW?

At the Friends' dinner on April 9, Duke alumnus Allen Lacy described his enjoyable task of editing the incomplete

manuscript, letters, and other documents left in a paste-board box by gardener and author Elizabeth Lawrence at her death. In 1987 Duke University Press published the results of his culling as *Gardening for Love: The Market Bulletins*.

The book is a collection of Lawrence's writings centered around her forty-year correspondence with fellow gardeners who placed ads in the "Mississippi Market Bulletin," a publication to which Eudora Welty had introduced Lawrence. Through the manuscript and letters that Lawrence left, Lacy discovered the many friendships she had developed with gardeners throughout the South with whom she exchanged seeds and plants.

Though Lacy approached the assignment with some fear and hesitation, he found the job facilitated by the fact that Lawrence's voice pervaded the material she left.

Lacy concluded his speech by reading selected passages from several of Lawrence's books, including *Gardening for Love*. The selections reflected so well the pleasures of gardening that many of us wanted to rush home, grab our hoes and spades, and get to work.

NEW OFFICERS

The individuals named below were elected to office during the business meeting following the Annual Dinner.

Chair: William Culberson

Vice-Chair: Elizabeth Roland

Five-year terms on the Executive Committee:

Marjorie P. Miller

Mindy Solie

Dale Eaton

Joyce Franke

One-year term on the Executive Committee:

Sandra H. Polaski, *graduate student in religion*

Prof. Oliver W. Ferguson

Mrs. Joyce Franke

Prof. Herbert Hacker

Dr. Merel H. Harmel

Mr. Mark Kearney

Dr. Nan Lin

Mrs. Marjorie Miller

Mrs. Barbara Post

Mrs. Elizabeth Roland—*Vice-Chair*

Dr. Judith Ruderman

Ms. Mindy Solie

Mr. Jimmy Sumner

Dr. Josefina C. Tiryakian

Mrs. Jane G. Vogel

Ms. Sandra H. Polaski—*Student*

Dr. Jerry D. Campbell—*Ex Officio*

Mrs. Joline Ezzell—*Secretary*

The new life members were congratulated:

George W. Huntley III

Burt Manning

D. Edmond Miller

Fern Shubert

Mia Vesic

CONDOLENCES

Condolences are offered to the families of the following life members of The Friends who have recently died:

Harriet R. Holman

Kenneth W. Litaker



Jerry Campbell surprised Ellen Adams with a sower at the Friends' dinner. The sower was presented to Ellen and her husband Rex in appreciation for their establishment of the Rex and Ellen Adams Library Endowment.

The following individuals are now serving on the Executive Committee of The Friends

Mrs. Barbara Booth

Dr. Caroline Bruzelius

Dr. Virginia Bryan

Dr. Dolores Burke

Dr. Peter Burian

Dr. William L. Culberson—*Chair*

Mr. Dale Eaton

NEWS NOTES

MACPAINTINGS

Anyone who has taken an art history course can probably recall viewing hundreds of slides in class which one wouldn't see again until exam time. For the few students with photographic memories this posed little problem. Others found themselves searching through textbooks to find illustrations they could use in studying. The problem was more acute if the course covered topics such as pre-Columbian art or contemporary performance art, for which printed reproductions are less readily available.

The Duke libraries and the Department of Art and Art History have joined forces to create an innovative, state-of-the-art computer system which eliminates this frustrating scenario. The system incorporates the very latest developments in digital technology which make it possible to store and retrieve visual images using microcomputers. Images viewed in art history classes are essentially put on "reserve" in the computer terminals, allowing students to review them at any time.

This semester, ten Macintosh Quadra computers capable of displaying color images of paintings were installed in Lilly Library. (A similar installation will be added in Perkins Library later this year.) Thus far, students can select from two courses, Afro-American Art of the 20th Century and Late Antique Christian Art. Both courses are particularly well-suited to this format because many images used in the courses are not readily available in printed form. Eventually images from all art history courses will be added to the system.

The contents of the database are compiled at Duke, using images selected by the faculty. In a corner of a large, crowded, but comfortable room in East Duke Building, slide curator Bill Broom works his magic transforming slides and prints into digital form. To demon-

strate the process he inserts a slide into a Nikon LS 3500 slide scanner which is linked to a Macintosh Quadra 700. The scanner makes three passes, scanning the slide first for the red tones, then the green, and finally the blue. The computer then overlays the three colors, producing an image which is compressed and stored in digital form. The image, in this case a mosaic from a Byzantine church, can be retrieved and displayed on the monitor, and adjustments made to produce the desired brightness, resolution, and color. Information identifying the title, location, medium, and date are entered, as well. The entire processing and labeling of one image is completed in a remarkably fast six or seven minutes.

Back at the library, a student working at a Quadra terminal can select an art course from a menu screen and view the images chosen by the professor for the course. A single image may be selected and viewed, or multiple images may be displayed simultaneously or in succession. Identifying information can be displayed or hidden to allow a student to practice identifying the title, artist, or location of a work.

While the system has immediate practical application for the approximately 2,000 students who take art history courses each year, the project has much broader implications.

"The main goal," says Dr. Caroline Bruzelius, chair of the Department of Art and Art History, "is to open up the world of visual imagery to the entire campus. American culture is visually illiterate. Just as we read in different ways—for information, to understand an idea, to understand an author—there are also many different ways to *look* at images. We need to teach people how to look and to integrate the importance of seeing in our education." She envisions this new system doing for visual images what the printing

press did for the printed word. "With the invention of the printing press, books became more readily available, and the ability to read became more important. With this new technology, visual images will be more readily available, and, I hope, the ability to see intelligently will develop in a similar manner."

Bruzelius and other art faculty had already been discussing ideas for improving access to images in the fall of 1990 when Gail Corrado, assistant vice-provost for academic computing for the university, invited academic departments to submit proposals for innovative computer applications. She was particularly interested in ideas involving networking of computers and student interaction. Though uncertain of what the available technology could do, Bruzelius responded with a proposal outlining the Art Department's vision.

In fact, the technology required to produce this system was not available at the time. Some of the technological advances which are incorporated in the system were evolving as the project developed. Broom, whom Bruzelius describes as the "genius who put it all together," gathered information on technology being used for other purposes, consulted with software designers and computer technicians, and combined it all to make the Art Department's vision a reality. A local software design firm, Graphic Detail, Inc., worked with Broom to produce a program which displayed items according to the Art Department's specifications. The fact that there were no practical models for the project made it at once challenging and time-consuming.

Heretofore, image-displaying systems have relied on analog video technology to produce images which were often of marginal quality. The Duke system is among the first to use digital technology to produce images



"Where to go to practice for the Final Four—Cameron Indoor Stadium! Where to go to practice for 4 Finals—Gothic Reading Room."

—Jan Hall



Thanks to the ingenuity of the Art Department's slide curator, students are able to use computers in the Lilly Library to study paintings for their art class.

with high quality resolution for use in undergraduate art classes.

One of the primary obstacles in the design process was the extraordinarily large size of the image files, which posed problems both in terms of storage space and speed of transmission. To move quickly across the network the files had to be as small as possible. Advances in compression technology allowed the information to be coded using sophisticated mathematical algorithms so that it would take up less storage space and then be reconfigured for purposes of display.

Reaction to the system has been overwhelmingly positive. Students appreciate its convenience and ease of operation. Multiple terminals make it possible for several students to view the images simultaneously and for groups of students to work together. Frequent comments are made regarding the excellent quality of the color and resolution of the images.

Dr. Richard Powell is enthusiastic about the system and the impact he feels it has had on the course he is teaching this semester on 20th century Afro-American art. The images he uses in class come from a variety of sources, and they are not always available in texts or reserve materials.

Having the images available on computer has "liberated me and the students," he said. "They can look at them in their own time, test themselves, and look at the images as they reflect on their notes." The high grades that students scored on mid-terms confirm the success of the system in his estimation.

Bruzelius also sees the potential use of the system for paper writing. A student researching Duke Chapel, for example, could call up images of other cathedrals with entrance towers or similar arrangements of the nave and then easily compare illustrations of these structures with those of Duke Chapel.

Other departments on campus could ultimately benefit from this system as well. That potential, according to Corrado, was one of the appealing qualities about the project. "There is a wide use of images on campus, not just in the Art Department. That's why it's a good project for the present and the future." Possibly images could be stored in a central databank, and image disks could be produced for use in various classes. The disks could be used with special projection equipment, and the images projected in a classroom anywhere on campus.

Students of medieval history could examine Gothic cathedrals or illuminated manuscripts, while a political science class might study fascist posters.

Funding for the preliminary aspects of this project was provided by a grant from AT&T to incorporate computing in the curriculum. The tool it produced is likely to be a model in its field.

—Gloria Payne Colvin
Reference Librarian, Lilly Library

PURLOINED BOOKS HOME AT LAST

I flew to Omaha, Nebraska, on March 14, 1992, to retrieve books stolen from the library by Stephen Blumberg. To recap shortly, Blumberg traveled across the United States for many years looting some of the greatest research libraries through fraud, cleverness, trickery, and even burglary. He stole, not to sell the books for money, but rather to own the books himself. When finally captured, Blumberg had nearly 30,000 volumes at his house in rural Iowa. He was tried and sentenced to six years in prison.

Blumberg stole about 450 volumes from Duke. Because many of these had been previously identified by John



Several carrels in the Perkins stacks have been sponsored in honor of Duke faculty members.

Sharpe on his trip to Omaha last fall, and because of persistent efforts by several library staff members to ferret out some potentially valuable and important works, my job was made easier. The books were in possession of the FBI and were stored in a rather plain brick building, or so it looked from the outside. Inside, however, was a staging area for FBI agents, with elaborate security equipment and procedures. Our work began early in the morning with a sign-in and identification check. I had been under the impression that most of the books had been returned to other libraries, but this was not the case. There were still some 20,000 books on the premises. Fortunately, many of the Duke books had been separated from the others, so I began by looking at them. My job was to verify that the book belonged to Duke, then carefully pack it for shipment to Durham.

The verification process was surprisingly easy for three-fourths of the books. The other fourth was extremely difficult. The easy ones were made so for several reasons: some still bore Duke ownership markings, either an embossed stamp, accession number, ink stamp, or provenance information. In many cases, erasures where this information should have been were an easy clue to Duke's ownership. In other cases there were certain bits of evidence—type of commercial binding, older mendings to spine or inner hinge, even the handwriting of the original call number just after the title page—which allowed me to verify Duke ownership. I found it interesting that in some cases I could walk along the shelves and recognize a book by physical features alone. I think that having worked closely with books here at the library for twelve years provided the experience necessary to do this. Apparently, certain catalogers back in the early days of Duke, say 1930-40, cataloged the majority of the books,

and their distinctive handwriting and habits of placing ownership marks in the same place made for surprisingly quick and easy identification in many cases. About 300 volumes were verified in this way. Blumberg had erased or even cut out ownership marks from some of the volumes or had carefully cut out pages with ownership markings on them. Curiously he had left the cut pages in the book, perhaps planning to remove them later if he thought he might be caught.

In nearly all instances Blumberg had removed the bookplate from the front inner board and substituted his own, a rather cheap imitation stating "University of Minnesota Library." He also had an ink stamp which he used on call slip pockets at the rear of the books. Many volumes had Duke's call number removed from the spine and Blumberg's own call number substituted.

Location and identification of the other 100 books proved rather time consuming. Many were verified thanks to the copies of cataloging and shelflists which had been provided by the staff at Perkins. A few items which were verified could not be returned to Duke because Blumberg had told the FBI that these items came from some other library or belonged to him personally. This was especially frustrating for those items I knew belonged to us but for which the court will have to decide on final disposition. I am assured that we will probably get these fourteen volumes back, given time.

Then there were the books that had been identified for Duke in the preliminary examination, but that were in fact not ours. In two cases, extremely rare items were thought to belong to Duke, but we had no record of them, and visual examination led me to believe they were indeed not ours. One book I was able to trace to the UNC library and it was added to their list. The FBI agent in charge kept strict records on

computer, and I was required to sign for all the books that I received.

The books had to be bundled with bubble wrap and packed in boxes. I had to make up the boxes and pack all the books myself. In the end, I had to examine each volume a second time before packing, and each item was packed with care as the value and rarity of some of the books were great. After three days, thirteen boxes containing over 400 books were dispatched to Durham via UPS. The books are now in the hands of the Special Collections Department. I returned to Duke with rug-burned knees from crawling around on the carpet while checking and packing books, but satisfied that it was worth the effort to get these books back to the shelves of the Duke Library.

—Eric C. Shoaf
Preservation Officer

THE VICKERSES VOLUNTEER IN VARIETY VACATIONLAND

Strolling moonlit beaches...exploring ancient ruins...rafting swirling rivers...camping in the shadows of towering mountains...volunteering in the Duke libraries.

Most of us probably haven't considered this last possibility when making vacation plans. For Britons John and Vivienne Vickers, though, vacations in recent years have included just that.

Between them the couple has contributed untold hours of work to the library. They have assisted with the library's conversion from card catalog to online catalog, added bar codes to thousands of books in the Lilly Library collection to expedite the conversion to an automated circulation system, and shelved books in the library's off-site storage facility. In addition, John Vickers compiled a handlist of all of the items in Duke's uncataloged Frank Baker Collection, so that scholars would have access to the

material in this important collection of Methodist Church history.

What would prompt a couple to cross the Atlantic and volunteer their time and energy in these ways? In the Vickerses' case, it was a friendship forged some thirty years ago which led them from their home in Bognor Regis, on England's south coast, to the Duke libraries.

During the 1961-62 academic year, Betty Young, retiring head of Lilly Library, and her husband Charles, professor of medieval history at Duke, moved with their two children to Canterbury where Professor Young spent his sabbatical researching medieval archbishops. During that year the Youngs got to know John and Vivienne Vickers, who shared their interests in travel, history, and Methodism. Both families had children of similar ages as well, and developed a close and lasting friendship, which they sustained over the years through letters and occasional visits.

Since 1984 the Vickerses have made frequent visits to Durham, both to visit the Youngs and to pursue their interest in John Wesley and Methodist history. John Vickers, now retired from a career as an educator, devotes much of his time to his work as author, editor, and indexer of Methodist materials. During several visits he has done extensive research in Duke's rich library resources.

When Vivienne Vickers, also a tireless worker, expressed an interest in "doing something" during their extended visits to Durham, Betty Young eagerly offered to find some jobs for her in the library. Thus began Vivienne's tenure as adjunct staff member at Lilly Library. Her presence at a computer terminal or at the card catalog has become a familiar one at the library as she barcodes books and pulls catalog cards at a rate that challenges the staff to stay a step ahead. The willingness of both of the



John and Vivienne Vickers

Vickerses to do such labor-intensive projects has provided a valuable service and has freed up library staff to complete other projects. "Their help came at a crucial time," said Betty Young. "Without it, it would have been difficult to keep up with the conversion to computer records."

Happily, the Vickerses do not spend all of their time in the United States inside a library. While in Durham they enjoy the "wider life of campus, especially drama and musical events." They have traveled extensively throughout the country. "Knowing the Youngs has opened up to us a wonderful view of the States," said John. Some of their favorite experiences include viewing the fall colors in New England, touring the Grand Canyon, driving along the Blue Ridge Parkway, and camping in state parks. They also speak with enthusiasm about American friendliness and hospitality—and American doughnuts!

Duke's libraries, too, rate high in their estimation. "[It is] a marvelous complex of libraries to work in," says John, whose research involved collecting source material for a volume he edited on the history of the Methodist

Church in Britain. The collection at Duke, he says, is a "great resource" with access to some material not available in Britain.

With Betty Young's retirement from the library this spring, the future visits of the Vickerses are likely to include more travel and less time in the library. This spring they will return to England in time to travel through Ireland with their friends, the Youngs.

—Gloria Payne Colvin
Reference Librarian, Lilly Library

DIVINITY SCHOOL'S FIRST REFERENCE LIBRARIAN RETIRES

"When I was a grade school student, the librarian was always my best friend," Harriet Leonard answered when asked how she decided to enter the field of librarianship. Leonard, Reference Librarian in the Divinity School Library, will retire on June 30, 1992, after thirty-two years of service.

She had originally planned to work with the YWCA. Needing some additional funds while in the Yale Divinity School, she took a job as a student assistant in circulation and reference at the library. She enjoyed the work so

COMMEMORATIVE GIFTS

Donors have recently made gifts to the library

In honor of:

Steven Brooks
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OOPS!

In the Honor Roll of Library Donors, 1990/91, printed in *Duke University Libraries*, volume 5, no. 2, the following donors were inadvertently omitted.

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Mr. and Mrs. Charles B. Huestis

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Journal of British Studies,
(Cynthia Herrup, editor)

much that she changed her plans.

She enrolled in the School of Library Science at the University of North Carolina. The research for her thesis required her to use the Duke Divinity School Library, where she met Donn Michael Farris. She and Farris had both worked for the same people at Yale, though at different times, and thus each had learned of the other.

While Leonard was completing her studies, Farris was trying to gain approval for the new position of reference librarian. At the time (1960), Duke president Hollis Edens had announced his resignation, and some sentiment was growing that Duke should cut, or at least loosen, its religious ties. Farris feared that under those circumstances getting approval for funding another position in the Divinity School Library might be difficult. He did succeed, however, and Leonard began work in 1960.

Aware of the attitudes on campus, Leonard says she "really towed the line for the first few years." Then she decided that the Divinity School Library should have a patron saint and celebrate his birthday each year. Unsure how this idea would be received, she nevertheless proceeded. The English saint, Saint Aldhelm, whose birthday was in May, was chosen. St. Aldhelm was a very literate Anglo-Saxon and the first saint to collect books. She planned the initial birthday celebration, replete with posters, an exhibit of works about the saint and maps of England, displays of English pottery, and other items.

The celebration was a big success. Leonard remembers, "It gave me the greatest sense of freedom. I had the feeling that one could, indeed, have fun here and that I wanted to stay at Duke." The annual celebration continued for four or five years, until Duke's academic calendar changed, moving the end of the semester to April.

Asked what accomplishment she is most proud of, Leonard immediately said "surviving!" She quickly added that the good working relationship she has enjoyed with her colleagues in the Divinity School and with other librarians on campus has been especially gratifying to her. One of the special delights has been "working with good people who have become friends." She noted that it has been very satisfying to "have people show great trust in me and what I can do for them."

Reflecting on changes in her job and in the nature of the questions that patrons have asked over the years, Leonard noted that the queries have changed with changes in the Duke curriculum. The focus of the curriculum moved from a traditional offering of church history and doctrine to a program in the 1970s more oriented toward social action; it has now returned to its original focus.

Other changes have been occasioned by an increase in the number of Divinity School students from other areas of the world, such as Africa and Latin America. These students want to have available publications in their own languages and books that describe the religious experiences and beliefs of their countries. Leonard's recognition of these special needs has aided the staff in building the collection.

Just as the nature of the questions has changed over the years, Leonard's responses have changed. "I am not as worried about having a quick answer," she said. "I take more time to make sure I understand the question. I am less compulsive, more relaxed, and more certain that I can come up with an answer."

Of course, the types of reference tools have advanced over the years, as well. Leonard mentioned the popularity of the religion databases on CD-ROM and the online catalog, noting how quickly patrons can now find what they need.

Leonard is happily anticipating this next phase of her life. She looks forward to having time to rest and become more physically fit, spending time with friends, and reading. She also plans to take trips with her mother, continue her activities in the First Presbyterian Church, and offer her services as a volunteer.

Just as librarians were **her** friends, Leonard has been a kind and giving friend to hundreds of Duke Divinity School students and faculty members, as she assisted them with their education and research.

THE EAST ASIAN COLLECTION IN PERKINS LIBRARY

東亞圖書館

For fifteen years they nurtured a dream. Faculty came and faculty left, but the dream lived on: a special area of the library where all books and journals in Japanese, Chinese, and Korean would be housed. This spring the dream long held by the faculty in East Asian languages became a reality.

From every level and floor in the Perkins stacks staff pulled books in

East Asian languages, after which they gathered bound journals from throughout the sub-basement, newspapers from the basement, and journals from the first floor. (Books outside of Perkins, such as art, religion, music, and science, were left in their respective libraries.)

The area in the sub-basement formerly occupied by the South Asian bibliographer was transformed into a

pleasant reading and study area, with comfortable chairs and long tables where patrons can spread out their papers, notes, and books.

The ideographic nature of Japanese and Chinese, combined with Japan's linguistic heritage makes easy and frequent access to reference sources important to scholars.¹ The new centralized location has greatly facilitated research for the fifty-four East Asian specialists and the increasing number of undergraduate, graduate, and professional students in the Triangle Area.²

The collection includes about 20,000 volumes in Japanese and slightly fewer than 10,000 volumes in Chinese.³ Current subscriptions housed in the reading room include four Japanese newspapers, one Korean newspaper, eighty Japanese journals, a variety of Japanese yearbooks and white papers, twenty-two popular Chinese journals, and three Chinese newspapers.

The Japanese collection focuses on the humanities and social sciences, particularly on the history and literature of the modern and early modern periods. The collection supports research in social and economic history, the modern novel, and social movements. It is particularly strong in publications documenting the Meiji Restoration in 1868 and labor history and labor movements. Works in Japanese on China, the Japanese colonial experience, US-Japan relations, and the history of the European Community are included. Although not a collecting focus, there are also Japanese world histories, translations of world literature into Japanese, and a

few scientific and mathematical works.

Several gifts have enriched the collection in recent years. With the assistance of the U.S. Japan Foundation, in 1985 the library acquired 5,000 volumes from the private library of Yoshinori Maeda, the former chairman and director of Kyodo news service and the former President of Japanese public broadcasting (NHK). The gift included not only an extensive collection of NHK publications and materials relating to broadcasting, but also a wealth of art materials and a number of important research materials on the European Economic Community and foreign policy.

More recently, the East Asian Collection has received two Chinese gifts: 1) a collection of 600 recent publications donated by the National Central Library, Taiwan, and 2) a collection of nearly 2,000 volumes of research materials on the Guomindang era from Professor Lloyd Eastman of the University of Illinois.

The Japan Foundation has provided several grants of Japanese books. Such continued support to a specific library from this organization is quite unusual.

Duke's Asian Pacific Studies Institute has also provided regular annual support. It has for many years contributed ten percent of its endowment income to the library for the purchase of Japanese publications.

Finally, Duke has been selected by the Northeast Asia Council of the Association of Asian Studies to receive one of five copies of Maruzen's microfilm collection of the National Diet Library's *Collection of Books Printed in the Meiji Era (1868-1912)*, which will be given to libraries in the United States.⁴ Valued at \$1,500,000, the gift includes

108,667 titles on 15,535 reels of digitized microfilm, in a variety of fields including economics, business, history, law, linguistics, literature, and religion. It will be accompanied by a \$30,000 microfilm reader-printer and a CD-rom of titles and authors. Maruzen is seeking corporate sponsors for the five gifts, each of which is dependent upon securing a donor.

Several years ago, library administrators, working together with faculty and Duke administrators, developed specific strategies to improve the East Asian Collection. Among them were increased funding, the hiring of a professional bibliographer, the provision of facilities for cataloging East Asian materials in the vernacular script, and the consolidation of the vernacular materials. These measures have not only improved the collection and access to it for faculty and students in the Triangle, but have increased Duke's national visibility. They have enabled Duke to participate in cooperative collection development at the national level.

Consolidation of the East Asian Collection thus not only recognizes the increased importance of East Asia within the world economy and the scholarly world but also contributes to the development of both a strong program in East Asian studies at Duke and a major regional center in the Triangle.

¹ Because Japan borrowed its writing system from China during several different time periods, the Chinese characters used by the Japanese often have more than one "Chinese" reading, which are used in Sino-Japanese compounds, as well as at least one and sometimes several different "Japanese" readings which correspond in meaning to the Chinese character. For instance, the character "to live" or "to be born" has two "Chinese" readings (sei and shō) and ten official "Japanese" readings (including such different readings as ikiru, umareru, hayasu, and nama). Aside from the problems of reading Sino-Japanese compounds or Japanese words, eighteen different readings can be used for people and place names. All of this means that research at all levels relies heavily on dictionaries for proper transliterations.

² About half of the faculty members are at Duke. The collection is also heavily used by scholars elsewhere in North Carolina, as well as in Southern Virginia and South Carolina.

³ Although Duke was given about 1,500 volumes in Chinese between 1929 and 1940 by James A. Thomas, a businessman in the tobacco industry in China, a decision was made in the mid-1960s to focus collecting efforts in East Asian languages on Japanese materials. This decision was part of an agreement with the University of North Carolina at Chapel Hill, which decided at the same time to focus on Chinese materials.

⁴ The other four copies will go to the University of California at Berkeley, Columbia University, the University of Washington at Seattle, and one copy will be shared by the University of Chicago and Ohio State University.

Kristina Troost
Bibliographer, Japanese Studies

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